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Richard A. Gattaglia

Alan Mizen

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EVALUATION AND JUDGING OF HORSES



COOPERATIVE EXTENSION SERVICE, PURDUE UNIVERSITY, WEST LAFAYETTE, INDIANA

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Evaluation and Judging of Horses

Richard A. Battaglia, Extension Horse Specialist, and
Alan Mizen, Graduate, Department of Animal Sciences

Judging is evaluating a horse on its type, quality, body conformation, movement, size, color, condition, soundness, and apparent attitude relative to (1) its intended purpose and (2) how closely it approaches its particular breed association's standard of perfection.

Judging involves being able to appraise the comparative excellence of two or more horses. At this point, judging begins to assist breeders in selecting and culling breeding stock. Until our animal breeding specialists develop quantitative selection indices to assist horsemen, eye appraisal and pedigree studies will remain our most useful tools in breed improvement.

While thousands of adults and 4-H members in Indiana own, ride and show horses, few have the experience and confidence in themselves to actu-

ally judge horses. Most horsemen find that they enjoy all horses more, including their own, as they learn to recognize the good and bad points of horse conformation, type, action and soundness.

Study and diligent practice are required to become a good judge of horseflesh. You must know the horse, inside and out, and work at using the proper terminology for all of his parts and pieces in your every day thinking and conversation.

The purpose of this manual is to present to you all of the basic information necessary to help you become successful in horse judging. From that point on, it is up to you and your judging team coach to refine these basic skills with practice.

Seven Characteristics of Good Horse Judges

While it is true that anyone, with enough study and practice, can become a good judge, truly successful judges have several qualities which set them apart. They have become proficient in the following areas:

1. They have assimilated the necessary information. They know what type of horse they are looking for; they know the breed ideal; they recognize good action, correct set of feet and legs; and they know where to look for the various unsoundnesses and blemishes.

2. They have developed keen powers of observation. Once again, they know how to look at a class and where to stand to see what they need to see. They have learned to observe and evaluate the whole horse and all of his parts.

3. They have learned to make comparisons and conclusions. They compare the individual to both the ideal and to every other horse in the class. They know the importance of various faults or virtues and how much weight to put on each. They have learned to work not only with differences, but also with degrees of difference.

4. They have learned to work rapidly. The quickness with which decisions are made is second only to the accuracy of the decisions themselves. Developing the first three steps fully leads to the fourth. No one can respect a judge that, by his slowness, indicates indecision. One can easily see that a system of judging is imperative.

5. They have learned to defend their placings with verbal reasons. A judge should be able to make written notes to the extent that,

at some later point in time, a quick review of the notes will instill in his mind's-eye an instant replay of the class. At this point, knowledge of the proper terminology should enable him to verbally describe the class and to defend his placing to anyone present.

6. They are unfailingly honest. Never should a placing be compromised based upon any outside influences. Once in the ring, your job is to judge the group of horses, at that moment in time, for their intended purpose. Circumstances will arise that will test your dedication to this point.

7. They make a conscious effort to accentuate the positive. A beginning judge of horses should remember that his task is to identify the best horse in the class (i.e., the horse most likely to succeed in performing his intended task), not the worst horse or horse least likely to succeed! A great deal of time must be spent learning the correct anatomical relationships of bones, tendons, muscles and fat. An equally great time will be spent understanding deviations from these correct relationships (unsoundnesses, blemishes, ways-of-going).

The tendency may very well become one of scrutinizing a horse for its faults only and overlooking strong points that make a horse suited for his task. The good judge locates, evaluates and mentions in his oral reasons the prominent faults that a horse has. The excellent judge handles faults exactly the same, but he also makes a conscious effort to locate, evaluate and mention those positive characteristics that help the horse offset his faults.

The Anatomy of the Horse

Part of this section should merely be a review of what you have already learned in your previous project books. It is repeated, however, because of its importance in the overall picture of judging horses. A thorough knowledge of a horse's anatomy (Figure 1) is the primary step in being able to judge accurately.

The Head

In all types of horses, the size of the head should be in proportion to the size of the body. In the case of foals, yearlings and 2-year-olds, a big head that's balanced in its proportions is an indication of growthiness and overall size outcome.

Good breed type and attractiveness of the head in all its features are primary qualifications in horses. Horses intended for breeding should show masculinity or femininity in the head. Long, narrow heads with deeply dished faces or ugly Roman noses are undesirable because of their plainness. Width of muzzle and jaws is taken to indicate good disposition and intelligence. Straight-faced horses are preferred over dished-faced or Roman-nosed types in most breeds.

The Ears

The size, length, set, direction and movement of the ear are important. Extremes in size

of ear detract from the appearance of the head. A medium-sized ear, clean cut in design, that shows the blood vessels clearly outstanding, is characteristic of horses with high quality and refinement.

Set or location of the ears helps determine the beauty of the head. Ears set well apart, not too low down over the eyes or too far back on the poll of the head, contribute to good looks.

The movements of the ears are an indication of temperament. Ears kept in a constant state of unrest may signal a nervous temperament, impaired eyesight or total blindness. Motionless ears are an indication of a slow, lazy, sluggish disposition.

The Eyes

Big, full, prominent eyes of a dark, rich, hazel color are desired in all types of horses.

'Wall-eyes,' sometimes called glass eyes, are those in which the iris is of a pearly white color. Such eyes are objectionable on the basis of looks but are functional and not considered disqualifications.

'Pig-eye' is the term applied if the eye is too small, narrow and squinty. Such eyes usually have thick eyelids and are commonly associated with coarseness and a sluggish temperament.

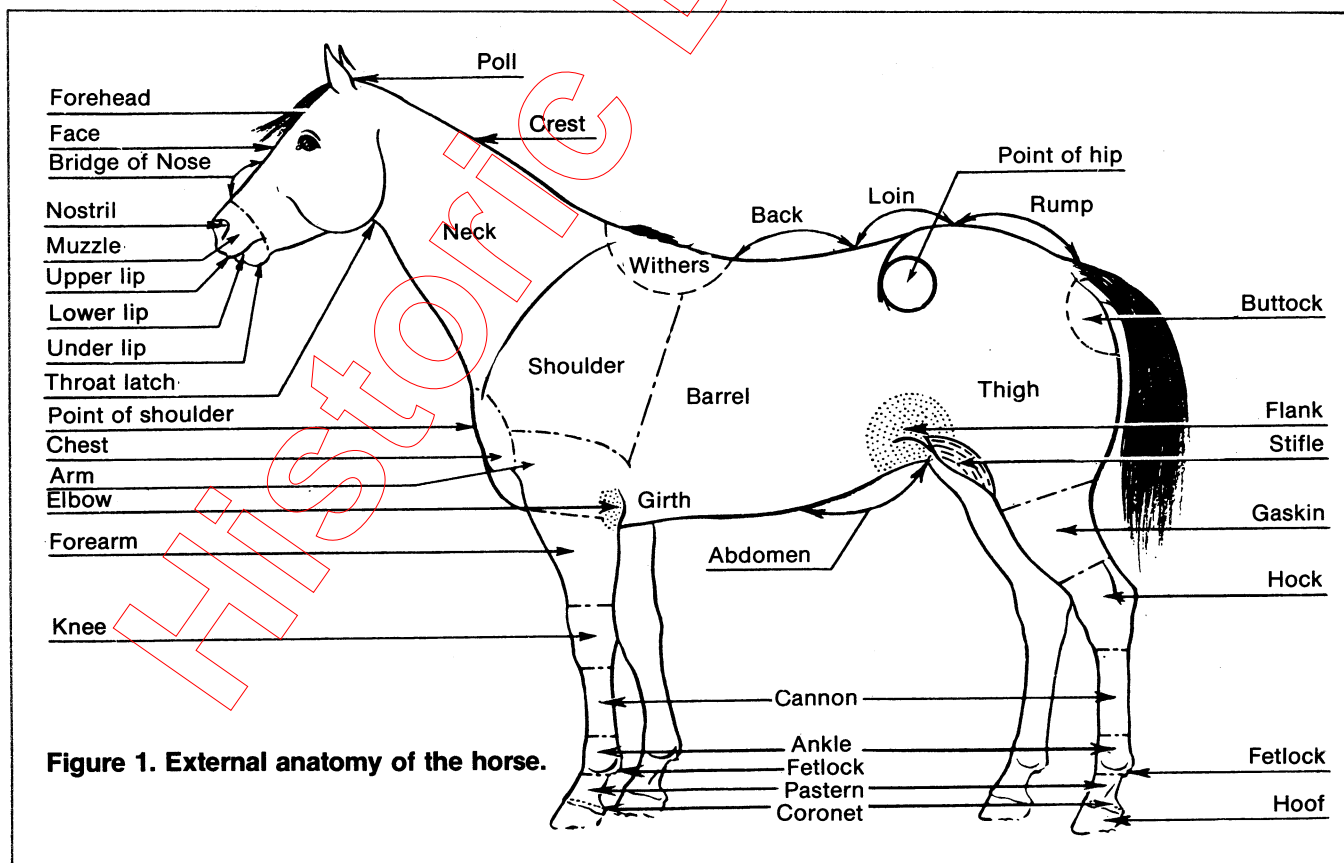


Figure 1. External anatomy of the horse.

The Nostrils

Good sized nasal passages are considered indications of good breathing ability. Small nostrils are usually associated with short, flat ribs and, consequently, a chest that lacks lung capacity.

The normal nostril should be large, the skin clear, the mucous membrane rose colored at rest and a deep red after exercise. The liquid discharged should be clear and transparent, the breath should be odorless, and the breathing noiseless. The nostrils should be large, because the nasal passages are the only avenues of air intake to the lungs.

The Mouth

The jaws of the mouth should meet evenly. Not only are protruding or receding lower jaws unsightly, but they interfere with the horse's eating. Two terms are applied: 'parrot jaw,' which means the upper jaw protrudes over the lower; and 'monkey jaw,' which means the lower jaw protrudes beyond the upper. Alternate terminology would be 'overshot' and 'undershot' jaws or mouths.

The Teeth

The teeth are classified as incisors, canines and molars. They are organs of mastication. Age can be estimated by inspection of the incisors.

The bars of the mouth occupy the space on each side of the lower jaw between the incisor and the premolar teeth or between the canine and the first molar teeth. The bars are covered only with mucous membrane.

It is against the bars of the mouth that bit pressure is brought to bear in the control of horses by the reins. Horses are said to be 'hard-mouthed' when the mucous membrane of the bars becomes toughened and thickened, and the sensitivity of the mouth is deadened because of the calloused condition of the bars.

The Neck

Rather long, trim necks are associated with athletic ability in all types of horses. A trim throatlatch is very desirable, since it permits the horse to flex the head easily. Both vertical and lateral flexion are required in good head carriage. Horses with long, trim necks and well-defined throats usually learn collection more readily and are more agile.

Short necks -- bulky, thick and staggy in proportions -- are undesirable in saddle horses because they mean a lack of suppleness and mobility. Commonly, a short neck makes a horse heavy-headed and less subject to control. In race horses, short, bulky necks mean short elevator muscles in the shoulders and less length of stride.

The neck is straight when the crest line from the poll of the head to the withers approaches a straight line. The neck is arched when the crest line is convex from the poll to withers. 'Swan-necked' is the term applied when

the crest line of the neck is strongly convex and the whole neck imitates in form and carriage that of a swan.

'Ewe-necked' is the term used when the crest line of the neck shows a distinct depression just in front of the withers. Ewe-neck and swan-neck are the reverse of the form desired; hence, horsemen refer to them by the expression 'set on upside down.'

'Lop-neck,' 'fallen neck' and 'broken-crest' are terms applied when the crest of the neck becomes invaded with adipose (fatty) tissue, resulting in so much weight that the neck cannot sustain itself, and it breaks over or falls to one side.

Ewe-necked and broken-crest horses are unsightly and undesirable. The crest of neck is demanded in all types of horses where impressive fronts are a requirement. The degree of crest differs with the breed and specific use of the horse.

The Withers

These comprise the region between the two shoulders on top, behind the crest of the neck and in front of the back. They are formed by the spinous processes of the first 5 or 6 thoracic vertebra. The height of a horse is measured from the highest point of the withers to the ground. Equine stature is stated in hands and inches, 4 inches constituting a hand.

Prominent withers are desired because they ensure maximum length of spinal and shoulder muscles, also a longer stride to the fore foot. Horses with low, thick, rounded withers which lack definition move out awkwardly and clumsily in front. Such horses are usually low-headed, too heavy on the bit, inclined to forge and interfere, and are undesirable for rapid movement.

'Mutton withers' is the term applied to this low, flat, rounded conformation over the shoulder top. In saddle horses, such withers are objectionable not only because they affect performance, but also because they fail to provide a good seat for the saddle; and consequently, it is difficult to keep a saddle in place.

The Back

The back is limited in front by the withers, behind by the loin and laterally by the ribs. In saddle horses, it is the part of the top which receives the weight of the rider. In all horses, its function is to transmit to the front end of the body the efforts of propulsion, which are communicated to it from the back legs through the loin.

A straight back of proportionate length is most desirable. It is always a sign of strength and provides for the greatest freedom of movement of the legs. A convex back is termed a 'roached-back.' Such backs are shorter than straight backs and do not permit sufficient extension and flexion of the legs in taking long, rapid strides. Roach-backs and long legs are a combination which results in forging.

The back that is concave or hollow is referred to as 'sagging' or as a 'sway-back.' It is objectionable because it detracts from appearance and suggests weakness. The short, straight back supported by ribs that are well sprung, long and deep provides a middle that has ample breathing and digestive space. Such proportions indicate good wind as well as good feeding and staying qualities. Short, flat ribs are characteristic of horses that are poor keepers and have poor wind and staying power.

The Loin Region

The loin includes the portion of the top which extends from the last ribs to the hips. Short, heavy loin muscles are needed because they furnish the chief means of support for the lumbar vertebrae. Shortness of the loin is necessary to the best functioning of this part in carrying power from the hind legs forward.

All types of horses should have an abundance of muscling over the loin. 'Coupled up good and close' is the phrase that describes ideal muscling of the loin. Horses that break across the top in front of the hips and that are long, narrow and weak in loin conformation are spoken of as being 'slack in their coupling.'

The Croup or Rump

This includes the region from the hips back to the tail-head. In conformation, the croup may be too steep, it may be too nearly level, or it may incline upward from the hips to tail.

If a horse is too steep in the croup, the top line looks plain. Furthermore, the steep croup tends to displace the hind legs too far forward beneath the body, causing them to bear too much of the body weight. If the croup is too nearly horizontal or is set up a bit at the tail-head, the hind legs are displaced rearward. In the latter case, the back is not well supported because the front and rear bases are spread farther apart.

There are very definite breed characteristics associated with croup carriage. For example, Arabian horses are associated with a very flat, level croup and thoroughbreds with a sharp, steep croup.

The croup should carry the width as uniformly as possible from the hips rearward. 'Goose-rumped' is the term applied to horses that taper from the hips to the tail-head, displaying peakedness and angularity in this region. Owners of western horses like to see the croups of their horses deeply creased. They associate this feature with heavy muscling and with easy-keeping and good feeding qualities.

The Flank

To give balance to the middle, horses should be deep in the fore and rear flanks. Depth of flank in front and behind contributes to the balance of conformation. The best flanks are seen in horses that are well fleshed and highly fitted.

Flank movements, which are indicative of a horse's wind and breathing, should be slow and regular without any signs of jerkiness. The normal number of movements when at rest is 12-14 per minute.

Age and physical condition are factors causing a variation in the number of flank movements. Excessive movement is quite commonly called panting. A horse that is easily winded and stays winded a long time is probably narrow in his chest, shallow in his rib and cut up in his flank.

The Breast

Proportionate width is demanded in all types of horses. Too much width, even in draft horses, where width is greatly emphasized as a feature in conformation, constitutes a real defect. When the front legs are set too far out on the corners, a rolling, rocking, laboring and ungainly gait results. With front legs so placed, horses are unfit for work at speed.

The narrow-breasted horse whose front legs appear to have the same point of junction to the body is spoken of as being pinched or too close in front. A narrow breast commonly accompanies a lack of muscling and constitution.

The Shoulder

The scapula is the skeletal base of the shoulder. The chief duties of the fore legs are to support weight, to preserve the stability and balance of the body, to aid the hind legs in propelling the body forward, and to resist the injurious effect of wear and tear on their own structures.

Following are reasons why the shoulders should be long and sloping, rather than short, straight and steep: (1) they make possible a greater extension of the forearm; (2) they allow the front leg to be raised higher so the stride can be fully completed before the foot strikes the ground; (3) they give power and strength to the swing of the forearm; (4) they contribute to ease, freedom and style of action; and (5) they help disperse the damaging effects of concussion.

Straight shoulders, on the other hand, are objectionable because: (1) they are commonly accompanied by short, straight pasterns, resulting in a stilty set to the front legs, a conformation which causes shorter steps and harder concussion; (2) they produce a rough gait; and (3) they retard rotation of the scapula causing the horse to work its front legs with less freedom. Shoulders are sometimes referred to as 'pegged' when shoulder action seems retarded rather than free.

The Arm

The humerus bone transverses the arm region. To permit a sufficient extension and rapidity of action of the thoracic limb, the bone of the arm should be short in comparison with that of the shoulder. If the length of the arm is excessive

in comparison with the shoulder (especially if the shoulder is short and straight), the foot will cover less ground at a single stride, and action will not be reachy, free and easy.

A long shoulder, a short arm, plus a long forearm makes possible maximum extension of stride and speed. The arm should operate in a plane parallel to the plane occupied by the horse's body. If the arm deviates inward too much, a horse will stand toe-wide at the ground. If the arm deviates outward too much, a horse will stand toe-narrow or pigeon-toed.

The Forearm

This is the name given to the region between the elbow and knee joints. Length of stride depends very largely upon the length of the forearm, because the forearm carries the knee forward and upward. Hence, the longer the forearm, the longer the stride.

Short forearms in comparison with the cannon regions are objectionable because they result in shorter strides. A short forearm will augment height rather than extension as a feature of the stride. Long forearms and short cannons not only favor speed, but contribute to stability on feet and legs. With short cannons, knees are brought closer to the ground, making the support of the body easier and more certain during travel.

The Chestnut

These are semi-horny formations varying in size with the type of horse in question. On the front legs, they are located upon the inside face of the forearm a few inches above the knee. On the hind legs, they are located on the lower inside face of the hock. They are not nearly as well developed in light-leg types as they are in draft horses. They are thought to be the rudiments of one of the four toes which once characterized the species.

The Knee

This joint should be wide, thick, deep and clean-cut in outline, properly placed and directed. Thickness of the knee is measured from side to side, width from front to rear. Width and thickness are desirable features because they increase the supporting area of the joint and furnish a more stable support for the body.

To distribute wear and tear properly, the knee must be correctly placed. If the joint breaks or deviates forward, a horse is termed 'knee-sprung', 'over on the knees' or 'buck-kneed.' If length of toe accompanies this knee-sprung conformation, there is a strong disposition to stub the toes, stumble and fall.

If horses stand back on their knees, they are termed 'calf-kneed.' Such horses in motion usually bring their feet down hard, increasing concussion. When viewed from the front, if knees break inward, they are termed 'knock-kneed.' If its knees break outward, a horse is said to be 'bow-kneed' or to stand 'open in its

knees.' Both the knock-kneed and bow-kneed conditions are types of 'bench-knee' (any lateral deviation, in or out, of the knee when viewed from the front).

Comparison of Front and Rear Legs (Fig. 2)

The arm of the front leg corresponds to the thigh of the hind leg. The femur is the anatomical base of the thigh. The elbow, forearm and knee of the front leg are the counterparts of the stifle, gaskin and hock behind. Heavy mus-

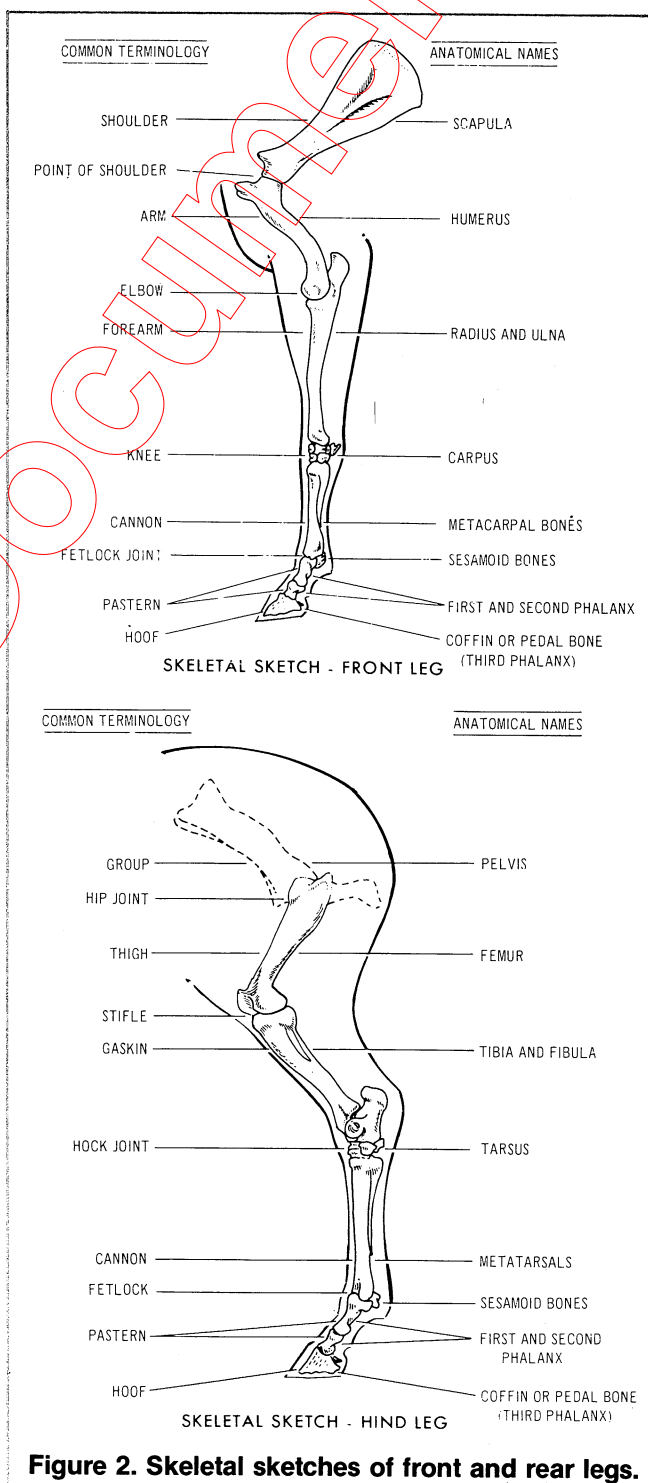


Figure 2. Skeletal sketches of front and rear legs.

cling through the thigh, stifle and gaskin is demanded. The hind legs are the propellers, so these muscles are required.

Horses that are turned out a trifle in the set of the stifle are preferred. This permits maximum extension of the hind leg, allows freedom of action and turns the hocks inward beneath the body, permitting a horse to work his hocks close together (as opposed to wide apart) and go collectedly. The gaskin should equal the forearm in length and, like the forearm, should be heavily muscled.

The Hock Joint

The hock joint is referred to as the pivot-of-action in a horse. It plays an important part in propulsion and helps to decrease the harmful effects of concussion. It is called the 'pivot of action' because it is the region upon which the extensor muscles concentrate their propulsive efforts. As the feet, carrying the body forward, rapidly strike the ground, the reaction from the movement bears mainly upon the hock joint. It is the hock joint that bears the burden of the weight when a horse rears from the ground.

The hock joint is satisfactory when it is clearly outlined, appears lean in quality, is wide and deep in its proportions, is well opened as viewed from the side, and is properly directed as viewed from the rear. A hock is lean and dry in appearance when its prominences and depressions are well marked and when the skin is fine and close fitting.

Horses that stand with the points of the hocks turned inward and base wide at the ground are termed 'cow-hocked.' Horses with hocks that turn outward are called 'opened in the hocks.' Such hocks may cause a twisting, rotating action on the move and are also termed 'rotating hocks.'

If the angle formed by the hock as viewed from the side is too acute, a horse is called 'crooked in his hocks,' is said to have too much set to the hocks, or is called 'sickle-hocked.' If hocks are rounding on the back side, they are called 'curby' or 'saber-hocked.'

A hock may lack set and be too straight. This condition is objectionable because it tends to shorten the stride. Improper set of the hock joint results in improper distribution of body weight and may lead to early unsoundness.

The Cannon Region

The cannon region extends from knee and hock to fetlock joints. The three bones (one large and two small) which traverse each front cannon are the metacarpals. The small metacarpals are commonly termed 'splint bones.' The three corresponding bones in each of the rear cannons are the metatarsals. In general form and arrangement, they resemble each other closely, but the metatarsals are longer.

Size of the cannons depends not only upon the size of the metacarpal or metatarsal bones

but also upon the size and set of the tendons that traverse the region. Horses that are constricted, 'chopped away' or 'tied in' beneath the knee are criticized by horsemen as 'lacking bone.' Bone is an indication of substance and contributes to ruggedness.

Big cannon bones and strong, clearly-set tendons are required to furnish ample support to knees and hocks. Clean-cutness and definition should characterize the cannons. Well-developed flexor tendons produce the desirable appearance of 'flat bone.'

The Fetlock Joint

This joint is the connecting link between cannon and pastern bones. It functions as an elastic support of the body weight and aids greatly in absorbing concussions.

Ankles set well back on springy pasterns are desired. Straight, stilty ankles mean hard concussions. They tend to 'knuckle over' or have cocked ankles. 'Up on the ankles' and 'over on the ankles' are terms referring to the same conformation of this joint. Clean-cut fetlock joints are desired in all types of horses. Thick, coarse, round ankle joints characterized primarily by fullness rather than leanness indicate the effects of hard concussion or interference.

The Feather, Footlock and Ergot

Feather is the term given to the hair which fringes the rear border of the cannon and fetlock joints. Among the draft breeds, Clydesdales and Shires have it in greatest abundance; they are termed the 'feather-legged' breeds.

The footlock refers to the tuft of hair which grows from the back of the fetlock. This tuft surrounds and hides from view the ergot, a semi-horny projection which protrudes from the rear base of the fetlock joints. Usually it is completely surrounded by the footlock.

The Pasterns

A sound set of pasterns is a primary requirement in both light and heavy horses. Extremely long, low pasterns are weak pasterns. Such pasterns, in company with shallow heels, characterize horses that are termed 'coon-footed.' Short, straight pasterns increase concussion, stilty action, and rob the gait of spring and freedom, which are important features of the stride.

Straight pasterns and small, boxy feet with their narrow heels and straight, upright hoof walls often lead to unsoundness. The pasterns serve as a base of attachment for extensor and flexor tendons, functioning in locomotion as agents of extension and flexion. Snap, as a feature of the stride, is due in no small part to the working of the pastern joints.

The Foot

A working knowledge of the hoof is necessary to understand the principles of good hoof care. The hoof is a highly-specialized horny-shell

that covers sensitive bones, nerves, blood vessels and tissues.

The visible covering of the hoof, seen when the horse is in a standing position, is the wall. If the horse's leg is picked up, the bottom of the hoof is seen to consist of the wall and bars (an inward continuation of the outer wall), the sole (a concave area inside the wall) and the frog (a V-shaped cushion in the middle of the hoof).

Each portion of the hoof has a specific function. The wall is designed to carry the bulk of the horse's weight as well as protect the underlying structures. The bars act as a brace to control over-expansion and contraction of the hoof. The sole covers softer tissues and is somewhat concave to give grip and allow for expansion. The frog aids in absorbing concussions, circulation and regulating moisture in the hoof.

Conformation of the hoof plays a big part in its ability to stand up under a long life of varied wear and tear. Selective breeding is one way to get good hoofs. Also, a good balanced diet, composed of sufficient essential vitamins and minerals, helps maintain structural soundness of the hoofs. Front hoofs should be larger, rounder and stronger than those of the hind legs, because the fore legs support about two-thirds of the horse's body weight.

Structure of the Foot (Fig. 3)

The coffin bone, also called the third phalanx, gives shape to the hoof. If shape is not consistent, damage or disease may have altered the normal growth of the bone. All hoof growth starts from the coronary band, the junction of the hoof with the hair line. If this area is not smooth, regular and healthy, there is little chance of having a sound hoof.

The wall of the hoof should be smooth and solid, continuing at the same slope as the pastern. The inside wall may be slightly steeper than the outside wall and still be normal. The wall, usually thicker at the toe and heel than at the quarter, should be free of any deep cracks or scars.

The next part of the hoof is the sole, just inside the wall. The wall and the sole unite at the white line. This line is important. All horseshoe nails should be driven directly into or just outside the white line and stay in the outer wall. The white line is also the junction between the sensitive and insensitive tissues of the foot. This line can be separated or injured by infection or inflammation.

The sole should be concave, strong and free of deep depressions; any discoloration would indicate excessive bruising or inflammation. Flat-footed horses, and particularly those that have had a case of laminitis or any degree of a dropped sole, bruise the sole more frequently, especially at the toe.

Another common location of bruising is the angle formed by the hoof wall and the bars.

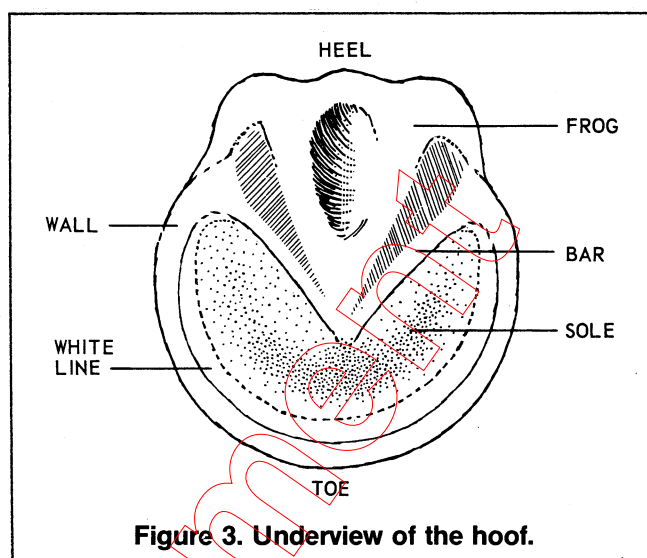


Figure 3. Underview of the hoof.

Bruising in this area of the sole is known as a 'corn.' Corns are very often found after shoes have been left on too long. As the foot grows out, the heel of the shoe moves forward inside the hoof wall, causing pressure on the sole and development of a corn at that point. A corn can become tender, abscess and hemorrhage.

The V-shaped, spongy wedge in the center of the hoof--the frog--is a great indicator of the general health of the hoof. Without a good, full, flexible frog, contraction of the hoof and normal physiology of all the other hoof parts may be harmed. The frog should be a firm, full, elastic cushion for the horse.

Any puncture wounds which penetrate the frog are particularly serious, because the frog overlies very delicate structure. Any puncture of the sensitive tissue of the hoof certainly deserves protection, particularly against tetanus infection.

When judging, look for hoofs which are in proportion to the body size and leg structure of the horse. You want a hoof full and rounding at the toe and quarter, and wide and deep at the heel. A foot which is narrow at the heel with straight upright hoof walls is called 'mule foot.' This is objectionable because of appearance and is also very hard to shoe properly. The hoof wall should have enough flare to permit the driving of nails safely and easily.

Correlated Features

RELATIONS OF FORM AND FUNCTION

1. The proportions of the head in all kinds of horses are a rather accurate index of the body proportions to be expected. That is, long, narrow heads are commonly correlated with long, shallow, narrow bodies.

2. Long, sloping shoulders are correlated with long, sloping pasterns.

3. Short, straight shoulders are correlated with short, straight pasterns.

4. Long, trim necks and clean throatlatches are associated with balance, agility and ability to work off the hocks.

5. A deeply-creased croup is correlated with easy keeping, good doing and satisfactory feeding qualities.

6. Depth of heart girth and spring of rib are associated with lung capacity and endurance.

CORRELATED STRUCTURAL FEATURES THAT ENHANCE ACTION

1. Long forearms are correlated with long strides.

2. Horses that stand toed straight away on their front feet are likely to have true action.

3. Sloping shoulders and sloping pasterns of the front leg are correlated with a graceful, springy stride.

4. When horses stand with the points of their hocks turned slightly inward, hind toes turned slightly outward and hind cannon bones occupying parallel planes, their hocks will be carried close together instead of wide apart. Such a position on the hind legs is correlated with collected action instead of spraddled action behind. A more pronounced turning inward (cow-hocked) is undesirable.

CORRELATED STRUCTURAL FEATURES THAT LEAD TO DEFECTIVE GAIT OR UNSOUNDNESS

1. The calf-kneed position on the front legs is correlated with hard concussion of the feet at completion of the stride. The calf-kneed position tends to make a horse pounding-gaited on the move.

2. Low, rounded withers is correlated with the defect in gait known as 'forging.' Thick-withered horses commonly hang in the bridle, go low-headed and handle their front legs awkwardly and clumsily.

3. The pigeon-toed position on the front feet is correlated with a defect in gait known as 'paddling' or 'winging out.'

4. The toe-wide or splay-footed position on the front feet is correlated with the defect in gait known as 'winging in' or 'dishing.'

5. Horses that stand with the points of their hocks turned outward will exhibit a defect in stride known as 'limber hocks' or 'rotating hocks.'

6. Short, straight shoulders and short forearms are features of the front legs correlated with short strides and hard concussion.

7. Buck knees and long toes are features of the front legs correlated with stumbling.

8. Short straight shoulders, short straight pasterns and narrow contracted heels are correlated with many unsoundnesses, including ringbone and sidebone.

9. Long, low, weak pasterns and shallow heels are correlated with the unsoundness known as 'ringbone,' a bony deposit which appears on the pastern bones.

10. 'Sickle hocks,' a term which applies to hocks that have too much set as viewed from the side, are correlated with the hock unsoundness known as curbiness (curbs).

WAY-OF-GOING THAT HELPS DETERMINE FUNCTION

The term 'way-of-going' is self-defining. The pace refers to the rate at which a horse moves. Action implies flexion of knees and hocks.

1. Length -- distance from the point of breaking over to the point of contact of the same foot.

2. Directness or trueness -- the line in which the foot is carried forward during the stride.

3. Rapidity or promptness -- time consumed in taking a single stride.

4. Spring -- manner in which the weight is settled upon the supporting structures at the completion of the stride.

5. Balance -- ability of a horse to coordinate his action and go in form.

Unsoundnesses and Blemishes of the Horse

An important part of judging a horse is your ability to recognize common blemishes and unsoundnesses, and to rate the importance of each. A thorough knowledge of normal, sound structure makes it easy to recognize imperfections.

Any deviation in structure or function that interferes with the intended use of a horse constitutes an unsoundness. You must know the difference between abnormalities that do and those that do not affect the serviceability of the animal. Blemishes include abnormalities that do not affect serviceability. Examples can be wire cuts, rope burns, shoe boils and capped hocks.

Be sure to consider the use to which you intend to put the animal before you purchase a blemished or unsound horse. Hereditary unsoundnesses are disqualifications in breeding classes.

Following are the definitions of 46 abnormalities in the horse that constitute unsoundness and blemishes. Many of these are further illustrated in Figures 4-8.

1. Bandy legs (Figure 6b). When a horse stands pigeon-toed on its hind feet, with the points of its hocks turned outward, it is said to stand bandy-legged behind. Such horses usually go wide at the hocks, making collected per-

formance impossible. (A horse should work with its hocks fairly close together instead of wide apart.) Also, it is impossible for a horse so positioned on its hind legs to rock its hind feet forward, upward, break them over at the toes, and carry the hind legs directly forward. The bandy-legged horse gives a lateral twist to its hocks, often referred to as 'rotating hocks,' which often cause early unsoundness of the hock joints because they cannot withstand the increased strain imposed upon them.

2. Bench knees (Figure 4e). When the canons (as viewed from the front) fail to meet the center of the knees. This fault very often causes large splints to develop.

3. Blindness. Partial or complete loss of vision in either or both eyes. A blind horse usually has very erect ears and a hesitant gait. Frequently, blindness can also be detected by the discoloration of the eye. Further and more certain verification can be obtained by moving the hand gently in close proximity to the eye.

4. Blood spavin. A varicose vein enlargement which appears on the inside of the hock but immediately above the location of a bog spavin.

5. Bog spavin (Figure 8). A soft filling of the natural depression on the inside and front of the hock. A bog spavin is much larger than a blood spavin.

6. Bone spavin (Figure 8). A bony enlargement on the inside and front of the hock where the base of the hock tapers into the cannon bone of the lower leg. Also called jack spavin, it is a heritable weakness and one of the most destructive conditions affecting the usefulness of a horse. The lameness is most evident when the animal is used following rest.

7. Bow-knees (Figure 4c). Bow-kneed (or bow-legged) horses often stand over the outside of their front feet. This faulty position brings undue weight upon the outside portions of the front feet, especially the outside lateral cartilages, often causing early formation of 'side bones.' The length of serviceability of a horse so positioned on his legs is usually decreased.

8. Bowed tendons (Figure 8). A thickened enlargement of any one or all of a group of tendons and ligaments (usually the superflexor tendon, deep flexor tendon and suspensory ligament) which occupy the posterior space in the cannon region between knee and fetlock joint or between hock and fetlock joint. Bowed tendon is the name horsemen apply to ruptured tendon tissue, and is more commonly seen on front legs than on rear legs. Sprains which result in bowed tendons are not uncommon in horses that work at speed.

9. Buck-knees (Figure 5b). Buck-kneed (or knee-sprung) horses are ones over-at-the-knee or whose knees protrude too far forward when viewed from the side. They are less stable on their front legs than horses whose knees (as viewed from the side) are perfectly straight and squarely placed beneath the body for purposes of

support. If buck-knees are accompanied by long toes, such horses usually stumble, particularly if the going is a little soft.

10. Calf-knees (Figure 5c). Knees (when viewed from the side) that break backward. Calf-knees are objectionable because bowed tendons and knee ailments often develop. The gaits will likely be accentuated by pounding.

11. Capped hocks, knees and elbows (Figure 8). Swellings located respectively, on the point of the hock, front of the knee and tip of the elbow. These swellings are caused by injuries which result in excess secretion of the synovial fluid.

12. Cocked ankles. A condition usually limited to the hind feet. A horse with cocked ankles will stand with the fetlocks bent forward in a cocked position.

13. Contracted feet. A condition most often occurring in the forefeet and characterized by a drawing-in or contracting of the heels. A tendency toward contracted feet may be inherited, but improper shoeing usually aggravates the condition.

14. Corn. A bruise of the soft tissue underlying the horny sole of the foot which is seen as a reddish discoloration of the sole immediately below the affected area. Fast work on hard or rough surfaces, flat soles, weakened bars and poor shoeing may cause corns.

15. Cow-hock (Figure 6c). A condition that, depending on severity, may or may not predispose the horse to an unsoundness. A cow-hocked horse stands with the points of the hocks turned inward, while being base-wide and splay-footed at the hoofs (not to be confused with simply being narrow or close behind, in which hocks point in but the horse is also base-narrow). A cow-hocked horse moves its rear legs through an inward-then-outward arc while traveling.

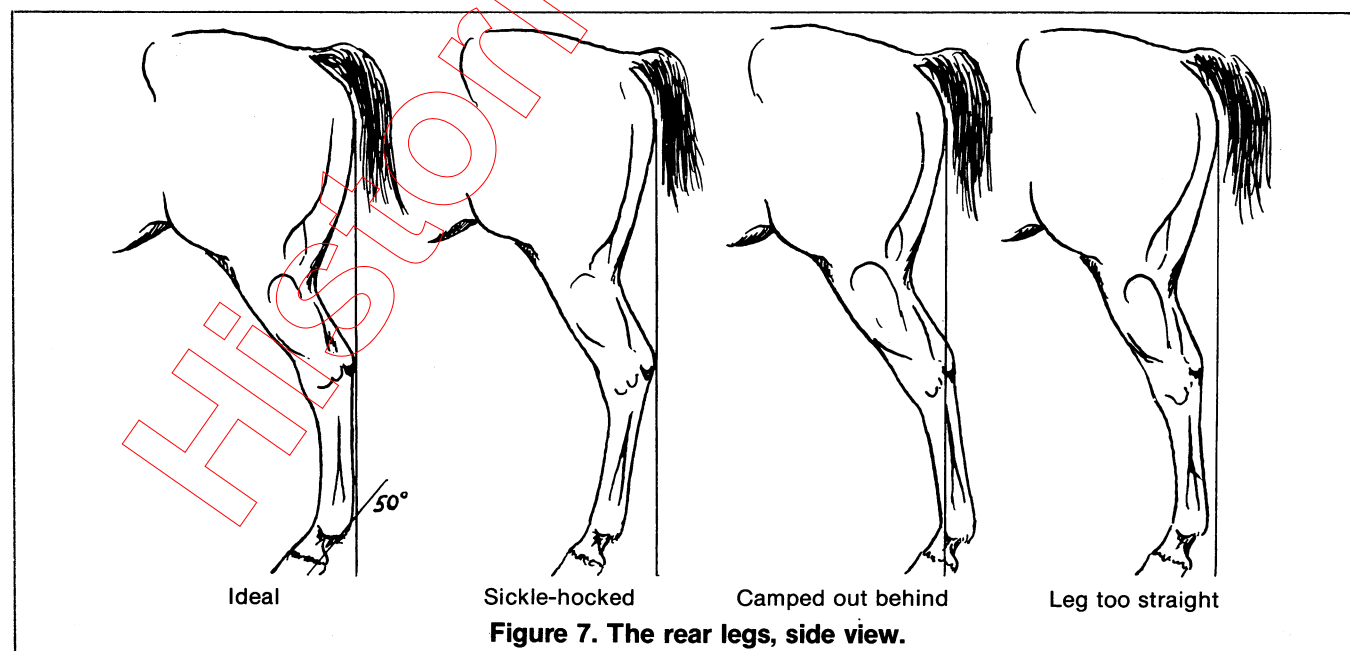
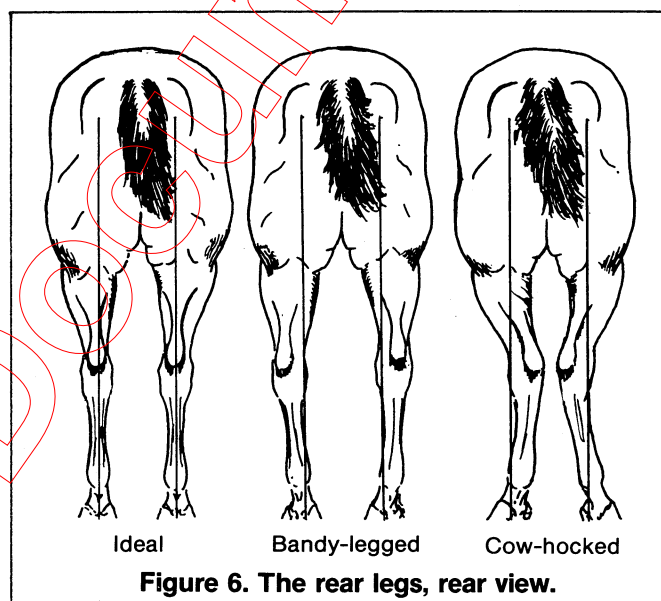
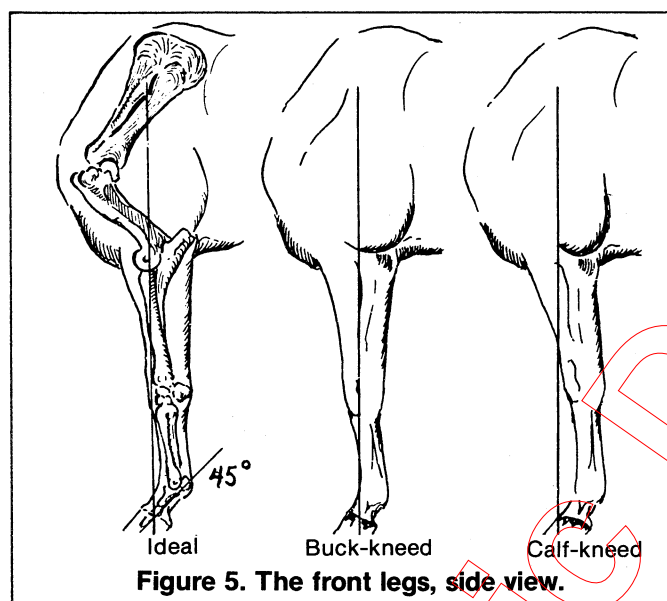
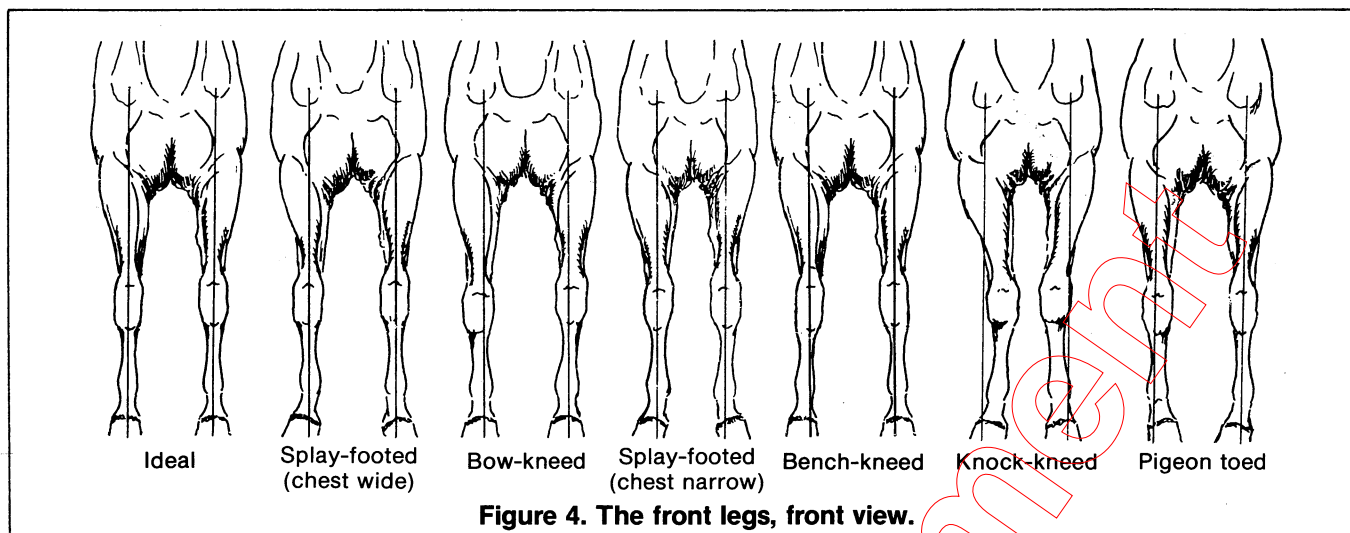
16. Curbed hock or curbs (Figure 8). The condition in which there is a fullness on the upper rear of the cannon area just below the point of the hock. 'Curbs' is due to enlargement of the ligament or tendon.

17. Fistula (Figure 8). An inflamed condition in the region of the withers, commonly thought to be caused by bruising. Fistula and 'poll evil' are very similar except for location.

18. Forging. A defect in the way-of-going, characterized by the striking of the supporting forefoot by the striding hindfoot on the same side.

19. Founder (laminitis). A serious ailment of the fleshy laminae. It can be caused by overeating, overwork, giving hot animals too much cold water or inflammation of the uterus following foaling. All feet may be affected, but the front ones are more susceptible.

20. Heaves. A difficulty in forcing air out of the lungs. It is characterized by a jerking of the flanks (double-flank action) dur-



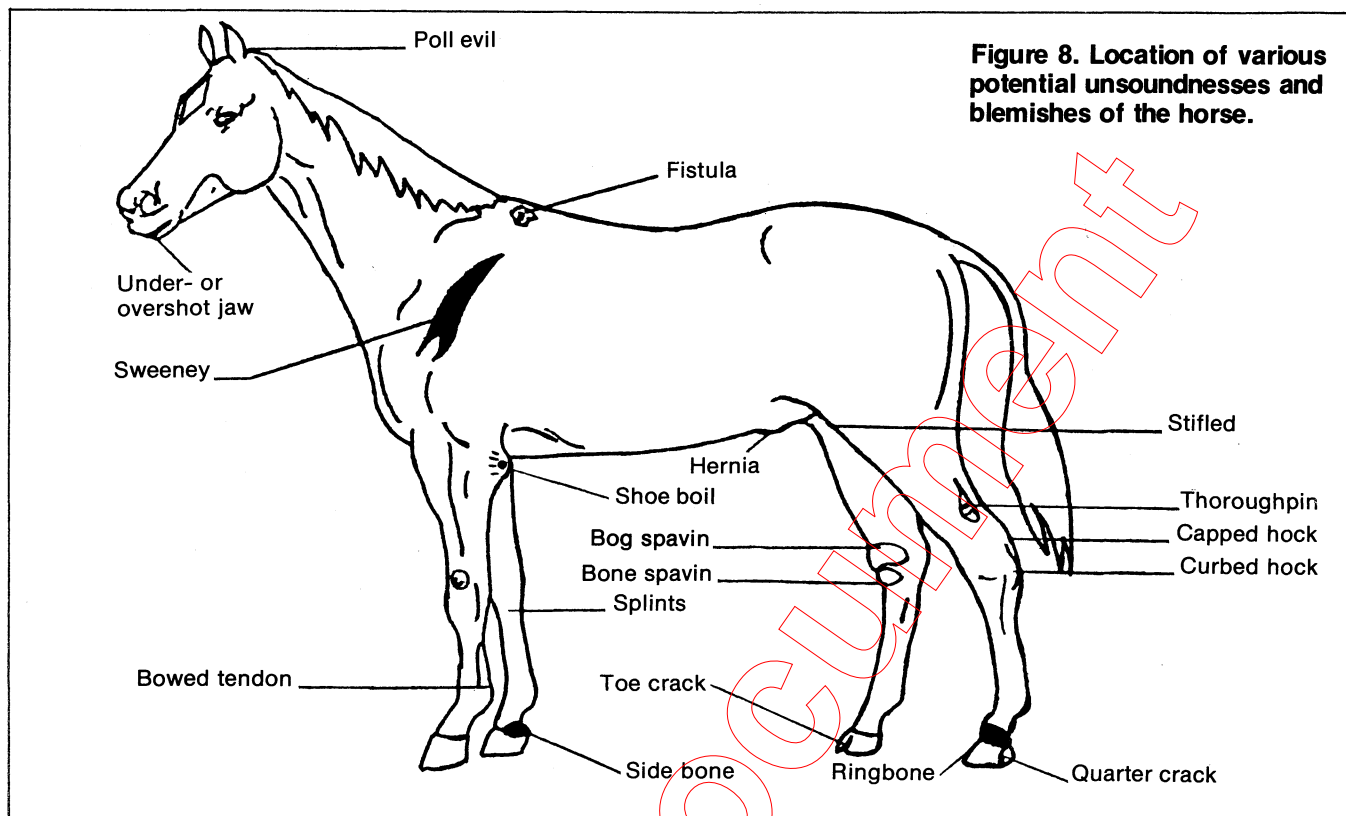


Figure 8. Location of various potential unsoundnesses and blemishes of the horse.

ing exhaling. There is no satisfactory treatment, although affected animals are less bothered if turned to pasture, if used only at light work, if the hay is lightly watered at time of feeding, or if the entire ration is pelleted.

21. Hernia or rupture (Figure 8). The protrusion of any internal organ through the wall of its containing cavity; but it usually means the passage of a portion of the intestine through an opening in the abdominal muscle.

22. Interfering. A defect in the way-of-going, characterized by the striking of the fetlock or cannon of the supporting leg by the opposite foot that is in motion. This condition is more prevalent in horses with splay-footed conformation in their front legs.

23. Knock-knees (Figure 4f). Horses that stand in at the knees or that are too close at the knees. Knock-kneed condition is caused by the bones of the upper and lower leg not entering and leaving the knee squarely. Knock-kneed horses, if worked at high speed, usually have interference problems.

24. Moon blindness (periodic ophthalmia). A cloudy or inflamed condition of the eye which disappears and returns in cycles often completed in about one month. It is also characterized by tearing and squinting of the affected eye or eyes.

25. Navicular lameness (navicular disease). Inflammation and/or fracture of the navicular or distal sesamoid bone. There is a characteristic defect in gait resulting from the lame animal trying to protect his sore heels. Each stride is ended with the final portion being shortened,

because the animal tries to land each foot toe first. It is especially associated with contracted heels.

26. Osselets. An inclusive term referring to a number of abnormal conditions around the fetlock joints. Generally, it denotes a well-defined swelling slightly above or below the center of the joint and off center of the exact front of the leg. Affected horses travel with a short, choppy stride and show evidence of pain when the ankle is flexed.

27. Quarter, toe and heel cracks (Figure 8). A vertical split in the wall of the hoof that extends from the bearing surface of the hoof upward for some distance or extends from the coronary band downward. These types of cracks (sometimes called sand cracks) are usually caused by poor hoof care, such as allowing hoofs to become too long, dry and brittle. In the case of cracks originating at the coronary band, some type of injury to the band itself, resulting in a weakened segment of the hoof wall, is the likely cause.

28. Quittor. An active, seeping sore at the coronet of the hoof, usually over the area of the lateral cartilage. Normally confined to the fore feet, this condition can cause a long-lasting lameness.

29. Parrot mouth. A hereditary imperfection in the way in which the teeth come together. It is caused by the lower jaw being shorter than the upper jaw (also known as 'overbite'). The reverse of this condition, 'monkey mouth' or 'underbite,' is caused by the lower jaw being longer than the upper jaw.

30. Pigeon-toed (Figure 4g). A pigeon-toed horse appears to be standing with the aim of the hoof turned toward the center of the body. Such a horse commonly exhibits paddling as a result of this imperfection.

31. Poll evil (Figure 8). An inflamed condition in the region of the poll usually caused by bruising the top of the head. The swelling usually contains pus or straw-colored fluid.

32. Ringbone (Figure 8). A bony out-growth involving one or more bones and/or joints of the pastern region. It affects the fore foot, although occasionally the hind foot is involved. This condition usually causes a progressive lameness, as the bony outgrowth completely rings the pastern region (hence the name 'ringbone'). It is usually accompanied by a stiffened ankle if either the pastern joint or coffin joint is involved.

33. Roaring. A whistling or wheezing when respiration is speeded up with exercise. This condition involves a faulty throat cartilage and can generally be corrected surgically.

34. Scratches (grease heel). A dermatological inflammation of the posterior surfaces of the fetlocks and pastern.

35. Shoe boil (Figure 8). A soft fleshy swelling caused by an irritation at the point of the elbow (also called capped elbow). The two most common causes are injury from the heel calk of the shoe and injury from contact with a hard surface.

36. Sickle-hock (Figure 7b). A term, together with 'set to the hocks,' applied when a horse's hind feet (as viewed from the side) are set too far forward in relation to his hocks. Horses which have this definite angle in the set of their hocks have an advantage in collection, stopping and turning on the hindquarters. If the angle is too acute, however, the unsoundness called 'curb' can develop.

Compare sickle-hocked condition with 'leg too straight' and 'camped out behind' (Figures 7c and 7d). No unsoundness is directly related to these conditions, but extreme deviation in leg set should be avoided. Distance horses typically have 'legs too straight.'

37. Side bones (Figure 8). Ossified lateral cartilage seen to protrude immediately above and toward the rear quarter of the hoof head. They are most commonly in the fore feet, and the condition may occur on one or both feet and on one or both sides of the foot. Lameness may or may not be present. Side bones are one of the most common potential unsoundnesses in the feet of horses.

38. Splay-foot (Figures 4b and 4d). A term applied when a horse stands with the toes of his front legs turned outward. A horse with this defect cannot rock his front feet upward from the heel, break it over at the toe and carry it straight forward. The striding foot of a splay-footed horse will swing inward toward the supporting leg, and he will be guilty of 'winging.' Interference is almost inevitable.

39. Splints (Figure 8). Abnormal bony growths which can occur on the inside and/or outside of the cannon bone. They are most common on the inside of the front leg; when found on the hind cannon, they are usually on the outside. Splints may enlarge or be high enough to interfere with normal knee or hoof movement and thereby cause irritation and lameness.

40. Stifled (Figure 8). The stifle corresponds to the knee in man. A horse is said to be stifled when the patella of the stifle joint has been displaced. Occasionally, the patella can manually be placed back in normal position, but more often the affected horse is rendered useless without surgical corrections.

41. Sweeney (Figure 8). A depression in the muscle mass of the shoulder caused by an injury to a nerve resulting in a lack of innervation or control of muscle tone. Atrophy or muscle degeneration results.

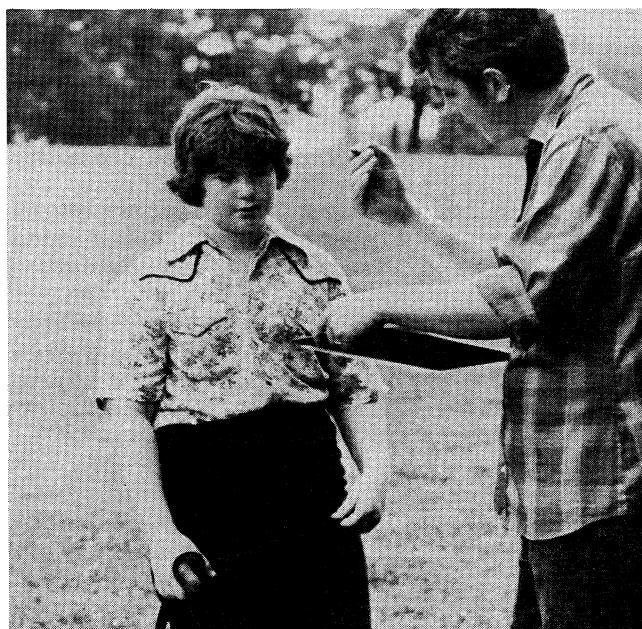
42. Thoroughpin (Figure 8). A puffy condition in the hollow of the hock. The puff can be seen mostly on the outside, but is moveable when palpated. Thoroughpin rarely causes lameness.

43. Thrush. A disease of the frog of the foot, characterized by a black, thick, foul-smelling discharge. It is caused by unsanitary conditions.

44. Undershot or overshot jaw. A hereditary imperfection in the way the upper and lower jaw meet. An undershot horse has a lower jaw longer than the upper jaw (also known as 'underbite' or 'monkey-mouth').

45. Winding. A twisting of the striding leg around and in front of the supporting leg so as to resemble a tight-rope walker (also called 'rope walking').

46. Windpuff. A puffy enlargement of the pastern joint, also referred to as 'windgall.' The enlargement is a fluid filled distension of the bursa (joint sac or capsule).



Major Breeds of Horses and Ponies

A breed of horse represents a group of animals that have descended from common ancestors. More importantly, this group possesses features and characteristics, both physical and psychological, that are unique to itself.

Each breed has been developed to fulfill a particular need or to perpetuate certain characteristics. Registration (recording) of individual animals is usually handled by the breed Association or Registry.

This Association, Registry or otherwise-called governing body also describes the standard of perfection for their breed. The descriptions of six of our more popular breeds follow:

The Arabian

HISTORY

The Arabian breed of saddle horse is said to be the first breed of livestock developed by man. The Arabian is undoubtedly of ancient origin, but Arabia was not its original home. There is considerable evidence that the Arabian horse is a direct descendant of the wild Libyan horse of northern Africa. It became domesticated in Egypt and got to Arabia by way of Palestine. Arabia acquired it sometime between the 1st and 6th centuries. So the breed was improved, but did not originate in Arabia.

Arabians have been used to develop all the breeds of light horses and most of the heavy horses.

CHARACTERISTICS

The Arabian is commonly between 14.1 and 15.1 hands at the withers and ranges in weight from about 950 to 1100 pounds. It has a dark skin, and the hair coat is not marked with white except for leg and face markings.

The Arabian is noted for its overall stylishness. It has a relatively small dished head, with a small muzzle, large nostrils and large, dark, wide-set eyes. The distance between eyes and muzzle is comparatively short, accentuating his deep muscular jowls. The short thin ears add a look of alertness and intelligence. The pride of the Arabian is displayed in his long arched neck, which is set high and joins into high withers.

When viewed from the side, the classic Arabian horse exhibits long sloping shoulders, well sprung ribs, long forearms and short cannons. His short back blends well into the comparatively horizontal croup. High tail carriage is natural and adds to the beauty of the animal when moving. The Arabian should move straight, quickly and smoothly, with a high head and tail carriage.

The Morgan

HISTORY

The foundation of the Morgan breed can be traced to one horse--Justin Morgan. This 1789 foal of disputed origin is said to be by a Thoroughbred stallion and out of either a large Thoroughbred or Arabian mare. He was noted for his ability to outrun, outpull, outwalk, and out-trot anything he was matched against.

Today, the last Morgans of this original type exist on the eastern coast, where Justin Morgan made his fame. In other areas, the versatility of the Morgan is well known; the style has become less stocky and tends to be of the roadster type.

CHARACTERISTICS

The Morgan generally stands between 14.1 and 15.2 hands and weighs 1050-1250 pounds. His size and scale display much power and development. Noted for his stamina, vigor, personality and eagerness to work, he is an ideal all-around horse.

The Morgan has an alert, straight or slightly dished face with large, wide-set eyes and small ears. He has a large, prominent jaw that blends into a narrow muzzle with large nostrils and firm lips. The head is carried high on a powerful, slightly-crested neck.

The body of the Morgan also displays the power bred into these horses. The shoulders are deep and show great angulation. The shoulders blend into a short back with broad loins and a muscular, well-developed, level croup. The legs of a Morgan are straight and sound with short cannons, flat bones, medium pasterns and overall strength and refinement.

The Thoroughbred

HISTORY

Developed in England, this superior running horse had its beginning under Charles II in the 17th century. King Charles imported a number of outstanding Barb mares, whose descendants were bred to three immortal stallions--the Byerly Turk, the Darley Arabian and the Godolphin Arabian. All Thoroughbreds must be able to trace their ancestry back through both parents to any of these three horses.

CHARACTERISTICS

The typical Thoroughbred stands 15.2 to 16.2 hands and weighs from 1100-1250 pounds. His overall appearance makes him look taller, more lean and angular, with the body longer, deeper chested and more narrow when compared to other breeds. The head is tapered from large, wide-set eyes to a firm muzzle. It is small with a

straight, flat face. The large, thin nostril, good windpipe and wide, deep jaw (which gives room for the larynx) allow maximum air exchange. The ears should be wide set, small and well formed.

The neck should be lean, without coarseness or heavy appearance; length and a slight arch are also desirable. The neck joins well into the shoulder. The shoulder should be long, well sloped, and covered with lean, flat, powerful muscles. The depth of the shoulders should carry through to the heart girth.

The ribs should be flat immediately behind the shoulders, and well rounded and full over the rib cage. The thighs and quarter should be powerful, showing much long, smooth muscle. The legs should be flat and strong with long sloping pasterns.

The entire make up of the Thoroughbred horse shows quality, stamina and durability. The temperament is active and energetic. Thoroughbreds are considered by many as one of the hotter or higher-psyched breeds of horses. Their action is characterized by a low-going, pointed trot, but a smooth gallop with long easy strides.

The Quarter Horse

HISTORY

Today's Quarter Horse reaches back to the mid 1600s for its ancestry. These heavily muscled, sturdy, rugged horses were used in match races by the pioneers as recreation after working the fields or range cattle. Their ability to start and stop quickly lends them well to working cattle on the ranges or in the feed lots.

In the early 1700s, some Thoroughbred blood was added to improve speed and stamina. By the 1800s, the Quarter Horse type was becoming common place; and by 1846, Steel Dust along with other outstanding horses had made their mark and provided the foundation for establishment of the Quarter Horse breed.

CHARACTERISTICS

The first point to consider is Quarter Horse type. In general, there have been three distinct types: the bull dog type--an extremely heavy muscled, short, compact horse; the racing type--a lighter muscled, longer legged, long bodied horse; and the middle-of-the-road (or medium) type.

To be of true Quarter Horse type, a horse must be medium to medium-large in size (14.2 to 15.2 hands), have a typical head, be long and sloping in the shoulders, long in the croup, and have a fairly short back and strong coupling. The cannon bones should be fairly short. With a short back, the shoulder and croup must be long and slope at a 45 degree angle to give the horse a long bottom line, resulting in a long stride. There is a pronounced muscular appearance in both the fore- and rear-quarter.

The amount and kind of muscling are important. The points of indication of muscling are

the quarter, stifle and gaskin, the arm and forearm, and the V-muscle of the chest. These muscles first of all should be evident in quantity, and also should be of the right kind--that is, long, smooth and well-attached. Long tapering forearm and gaskin muscles that tie well down into the knee or hock on both inside and outside are preferred to short bunched muscles. The Quarter Horse should be widest through the stifle region as in other species; and all the muscling should be rippling, or well defined.

The Quarter Horse head should be moderately short and broad and should be topped by small fox-like ears. The eyes are fairly wide apart and are large and alert. The distance from the eyes down to the muzzle should be moderately short, and the nostrils should be fairly large with small lips. The jaw should be fairly large and suggest strength. The head should be clean-cut in its appearance.

The head joins the neck at about a 45 degree angle, and there should be a distinct space between the jawbone and the neck muscles. This is the throat latch, and it should be clean-cut. The neck is of medium length, thin and lean so that it is flexible. It should blend smoothly into the shoulder.

The chest should be deep and fairly broad, with this thickness extending back into the forerib and barrel. The forelegs are set widely apart and blend well into the shoulder.

The withers are prominent and sharp and extend well into the back. This allows the horse to hold a saddle properly. The shoulders are deep and form a 45 degree angle with the ground from the withers down to the point of the shoulders. This allows the horse more reach or a longer stride than with a steep shoulder.

The back is moderately short and the coupling short and strongly muscled. A strong coupling is essential to support the whole back and holds the weight of the saddle and rider.

The rear quarter should be wide, deep and heavily muscled when viewed from either the side or rear. This muscling shows in thickness of the thigh, stifle and gaskin. The hind legs are well-muscled both inside and out, with the gaskin tied well down into the hock. When viewed from the rear, the quarter is wider at the stifle than up over the hips or croup.

Soundness of feet and leg structure is very important in the Quarter Horse. Practically everything demanded of a horse requires soundness of underpinning. The structure deformities that occur with regard to feet and leg placement are about the same occurring in cattle, and the same terminology applies. (These are discussed in a later section.)

The bones of the legs should be well-rounded, roomy and of medium size. The heel of the hoof should be deep and wide, and the hoof itself waxy and durable appearing. All four legs should set squarely under the body. From the front view, the forelegs should be parallel to each other, with the feet pointing straight

ahead. From the side, a line drawn perpendicular to the ground should bisect the foreleg all the way from the rear of the hoof to the center of the shoulder. From the rear view, the hocks should be set straight ahead or turn in slightly. The hind legs should set well under the horse, but not to the point of being sickle-hocked. From the rear view, a line drawn from the point of the buttocks to the ground bisects the hindleg all the way.

Quality in the Quarter Horse is denoted by clean joints and bone, and by general over-all smoothness. The bone should be clean and hard, the joints free of fleshiness, and the tendons on the cannon set back so as to give a flat appearance. The head looks clean-cut and chisled-like in appearance. The body is smooth and the haircoat glossy in a high quality horse.

By sex character we mean femininity in a mare and masculinity in a stallion. The stallion should have a bolder, stronger head, a more massive jaw, and a thicker, heavier neck and crest than the mare. The stallion should have more size, ruggedness and bone than the mare.

A long stride and well-coordinated, collected action are desirable. Excess lateral movement of the feet reduces efficiency and should be discriminated against. The action of a horse is largely determined by the set of the feet and legs. A horse that stands crooked will usually travel crooked. A horse that toes-in in front will usually wing-out on the move. Or a horse that toes out in front will usually wing-in when he moves.

Some horses place their front feet too close to each other thus interfering as they move. Fairly close hock action with the hocks moving straight forward is desired. A horse that is bow-legged (wide at the hocks), or one that is too close at the hocks (cow-hocked) is undesirable. The Quarter Horse should move with snap and determination. A sluggish, halting movement is not desirable.

The Appaloosa

HISTORY

The modern history of the Appaloosa breed traces back to the early 1700s when the colorful breed was introduced to the Nez Perce' Indian. Chief Joseph bred these horses for their color, stamina and wearing ability. The Nez Perce' were the first people in America to fix a type in horses through breeding. Their efforts show up in the Appaloosa stock even today. Claude Thompson who founded the Appaloosa Horse Club is credited with reviving the popularity of this almost-lost breed of horses.

CHARACTERISTICS

In general appearance the Appaloosa horse is symmetrical and smooth. Its weight ranges from 950 to 1175 pounds and height from 14.2 to 15.3 hands. Minimum height for a mature Appaloosa (5 years or older) is 14 hands. There is no maximum height.

Appaloosas have solid colored or mottled roan foreparts, being light with dark, round or egg-shaped spots over the loin and hips; some are white with spots over the entire body. Mares are often less colorfully marked, being a mottled roan over the entire body. Appaloosas often carry a fine, thin mane and tail.

The head is straight and lean showing parti-colored skin (freckled or mottled) about the nostrils and lips. The forehead is wide. The sclera of the eye is white, giving the eye prominence and adding distinctiveness to the appearance of the head. The ears are pointed and of medium size.

The neck shows a clean-cut throatlatch and large windpipe. It blends into a deep chest and long sloping shoulders. Excessive width in the chest is counted against. The withers are prominent and well defined. Low, poorly-defined withers are counted against.

The forearm is well muscled, long, wide and tapered down to a broad knee. The cannons are short, wide and flat, ending in wide, smooth and strongly supported fetlocks. The pastern is long and sloping. Short, straight pasterns are counted against. The hoof is rounded, deep, open and wide at the heel.

Viewed from the front, a perpendicular line from the point of the shoulder should fall upon the center of the knee, cannon, pastern and foot. From the side, a perpendicular line dropping from the center of the elbow joint should fall upon the center of the knee and pastern joints and back of foot.

The back should appear short and straight, and the loin short and wide. The underline is long with the flank well let down. The hips are smoothly covered, being long, sloping and muscular. The thighs are long, muscular and deep, giving the quarters a smooth, well-rounded appearance. The gaskins are long, wide and muscular extending to clean, clearly defined, wide, straight hocks. The back feet are a trifle narrower than the front. The hoof is dense having a large elastic frog, strong bars, concave sole and wide high heel.

Viewed from behind, a perpendicular line from the point of the buttock should fall upon the center of the hock, cannon, pastern and foot. From the side, a perpendicular line from the hip joint should fall upon the center of the foot and divide the gaskin in the middle; and a perpendicular line from the point of the buttock should run parallel with the line of the cannon.

The Shetland Pony

HISTORY

The Shetland pony originated on the Shetland Isles, about 200 miles north of Scotland and 350 miles south of the Arctic Circle. Grazing in this area is poor, and the winter weather is bitter. These two environmental conditions have led to the development of this hardy breed of ponies.

CHARACTERISTICS

No Shetland shall exceed 11.2 hands (46 inches) in height. The height limit for yearlings is 10.3 hands (43 inches) and under, and the limit for 2-year-olds is 11.0-1/2 hands (44-1/2 inches).

The head should be refined with prominent, wide-set eyes, nose slightly concave, with broad, flat bridge carrying width to the muzzle.

The ears should be short and fine and set well on the head. The head should be carried high on a refined, well-arched neck which supports a thick mane. The body should be strong and high, with sloping withers, a short back and nearly level croup. Legs should be muscular with fine flat bone. Ponies should stand squarely, and the feet should be wider at the base than at the coronary band. There is no discrimination on the basis of eye color.

Horse Judging Vocabulary and Example Descriptive Statements

The next step in becoming a good judge of horses is to develop a vocabulary that will allow you not only to express yourself precisely, but also to understand the instructions of your coach. Therefore, the following terms should be studied, understood, modified and finally adapted and used when appraising horses. The list is

intended as an aid; that is, the terms you ultimately use do not have to stay within the limits of this list.

In the phrases that follow, the favorable comments are on the left, the critical comments on the right.

<u>Favorable Comments</u>	<u>Critical Comments</u>
GENERAL	
More breed type; typier	Off type
More breed character	Lacks breed character
More stylish	Common; plain
Higher quality	Low quality; coarse
More nicely balanced	Poorly balanced
Smoother	Rough, coarse
Heavier muscled	Light muscled
Longer muscled; cleaner, more sharply defined	Short, bunchy muscled
HEAD AND NECK	
More masculine head and neck	Feminine or refined about head and neck
More feminine head and neck	Masculine or coarse about head and neck
More breed character	Plain; off type
More alert eye; brighter	Sleepy eyed; dull
More prominent eye	Pig-eyed
Wider set eye	Poorly set eye; narrow between the eyes
Shorter, finer, cleaner ear	Long, coarse, mule ear
Cleaner through the throatlatch	Heavy or coarse in the throatlatch
Larger, more massive jaw	Small, weak jaw
Finer, neater muzzle	Coarse, sloppy muzzle; sleepy lipped
Larger, more prominent nostril	Small, close set, thick nostril
Longer, smoother, more refined neck	Short, coarse, thick, cresty neck
Neck blends more smoothly into the chest (or shoulder)	Rough at neck tie-in to chest (or shoulder)
More desirable set to head and neck	High headed; low headed
Neck more correctly sits upon (comes off from) chest and shoulder more correctly	Neck sits upon (comes off from) chest and shoulder too high or too low
SHOULDER, ARM AND FOREARM	
Longer, deeper shoulder	Short, shallow shoulder
More sloping shoulder	Steep shoulder
Smoother (muscled) shoulder	Rough shoulder
Shorter, quicker arm	Long, slow arm
More powerfully muscled	Weak arm; light muscled arm
Heavier muscled forearm	Light forearm
Longer, tapering forearm	Short, bunchy forearm

CHEST AND FRONT

Deeper chest
Stronger, deeper 'V'
Broader in chest floor
More correctly set forelegs

More stylish, more appealing about the front
Smoother, flatter knee (joint)
Shorter cannon
Smoother, cleaner, drier in tendons and fetlock
More suitable length and slope to pastern

Shallow chest
Flat chested
Narrow chest; both legs coming out of one hole
Legs too far out on the corners; too wide in chestfloor
Plain fronted; coarse fronted
Coarse, rough knee
Long cannon
Full, fleshy in tendons and fetlock
Long; short; weak; straight; steep pasterns

TOPLINE, UNDERLINE AND BARREL

More prominent withers
Sharper over the withers
Shorter back
Stronger back
Shorter, stronger in the loin (coupling)

Longer, stronger underline; underline blends more nicely into fore and rear flank
Stronger middle
Deeper in the heart
More spring(arch) in forerib
Wider, deeper ribbed

Low, flat withers
Mutton withered
Long back
Weak back
Long, weak loin; weak over the kidneys; slack coupled
Round underline; pinched in the flank(s); wasp-waisted; hound-gutted
Weak middle
Shallow in the chest or heart girth
Lacks spring of rib; flat ribbed; flat sided
Narrow, shallow-chested and lacks lung capacity

CROUP, QUARTER AND REAR LEGS

Longer croup
More nicely (correctly) turned croup

Tail comes off more correctly from the croup
Heavier, thicker, fuller quartered
Deeper quartered
Longer quartered
Wider and thicker through the stifle
Stronger stifled
More gaskin (inside and outside)
Smoother, cleaner, drier hocks
Shorter canon (hocks closer to ground)
Smoother, cleaner, drier in tendons and fetlock
More suitable length and slope to pastern

Short croup
Steep croup; flat croup; off-type croup (depending on breed)
Tail set too high or low
Light, narrow quarter
Shallow quarter (top to bottom)
Short quarter (front to rear)
Narrow, light in the stifle
Flat at the stifle
Light or thin in the gaskin
Coarse, rough fleshy hocks
Long cannon (hocks up in the air)
Full, fleshy in tendons and fetlock
Long; short; weak; straight; steep

UNDERPINNING: STANCE AND QUALITY

Heavier, stronger bone
Flatter, cleaner bone (cannon)
Roomier, well-rounded feet
Denser, harder hoofs
Deeper, more open heel
Straighter front legs; stands more correctly on front legs
Straighter or more correct on front feet
Stands more correctly on rear legs
More correct set to the hock
Stands more correctly on rear feet

Light bone
Round, fleshy cannon
Mule footed
Thin, cracked, flaky hoofs
Shallow, narrow heel
Knock-kneed; calf-kneed; buck-kneed; bench kneed; stands base-narrow or base-wide
Pigeon-toed or toes in; splay-footed or toes out
Bow- or bandy-legged; cow-hocked
Sickle-hocked (too much angle between gaskin and cannon); post legged (leg too straight)
Toes in or toes out

ACTION (IN HAND)

Truer, straighter, crisper action
Longer, more meaningful, bolder stride
More correct hock action
More correct flexion to the...
Moves out straighter in front
Moves out or carries through straighter behind

Faulty, sluggish action
Short, halting, jerky stride
Rolls hocks or jerks hocks
Stiff in the... or exaggerated flexion in the...
Wings in (leads to interfering) or wings out (paddles)
Wings in or wings out

The following are examples of many of the preceding comparative terminologies. You will note that they are not each in comparative form. If you are comparing two horses, they obviously must be altered to fit. However, it is entirely appropriate to make a descriptive statement (like those that follow) about the class of horses or about any given horse in the class.

General Expressions

1. High carriage of head, alert ears, excellent disposition.
2. All parts well-developed and nicely blended together.
3. Lacking style and beauty.
4. Lacking balance and symmetry.
5. More breed type and sex character about the head, ears and neck than any other mare in the class.
6. 1 has more femininity and character than 3.
7. A stallion with more masculinity and ruggedness, possessing more desirable breed type than 2.
8. More quality and refinement about the head, ear, bone and haircoat than any other individual in the class.
9. A bigger, stouter, longer-muscled stud that's fundamentally more correct than any other animal in the class.
10. A nicer balanced, stronger coupled, heavier muscled mare that's structurally more correct than 2.
11. Plenty of quality as denoted by clean, flat bone, well-defined joints and tendons, refined head and ears, and fine skin and haircoat.
12. Showing excellent breed type (size, color, shape of body and head, and action true to the breed represented).
13. A mare that's flat in her withers, weak-topped, short and steep in her croup, light-muscled and lacks the quality and substance to place any higher in this class today.
14. A big, stout, rugged stallion that shows more muscle development through the arm and forearm and in the gaskin (both inner and outer) and stifle region than any other animal in the class.
15. A feminine-headed, high-quality filly with a long barrel that's more correct in her feet, legs and action than any other individual in the class.
16. The most correct gelding in the class that moves out straighter and truer than 3.
17. A masculine-headed, strong-jawed stallion that's cleaner through the throatlatch, stronger coupled, heavier muscled through the stifle and gaskin and moves out in a freer, more collected manner (well-coordinated action) than 2.
18. A strong-fronted mare that's well V'd up in the chest, long in the underline but travels wide at the hocks and is sluggish in action at both the walk and trot.
19. A low quality, plain, light-muscled, crooked-legged filly with the least desirable action of any individual in the class.
20. A flat-withered, long-backed, shallow-middled stallion that's off on his feet and legs and is the poorest moving animal in the class.

Feet and Legs

1. Straight, true and squarely set on feet and legs (front, rear or all feet and legs).
2. Stands more correct on his feet and legs and has a more desirable slope to the pasterns than any other animal in the class.
3. Ample bone for his (or her) size.
4. Stands on more substance of bone and is cleaner and neater in the joints than 2.
5. Stands on more good, clean, flat, quality bone than any other mare in the class.
6. Narrow and shallow at the heel and somewhat thick and puffy about the hocks to place any higher in the class today.
7. Sound and free from blemishes.
8. Toed-in behind and stands too wide at the hocks.
9. Toed-in in front (pigeon-toed).
10. Toed-out behind and close at the hocks (cow-hocked).
11. Toed-out in front (splay-footed).
12. Sickle-hocked or camped under (too much set to rear legs).
13. Buck-kneed.
14. A bit back at the knees or calf-kneed.
15. Pasterns are too short and straight.
16. Long, gently sloped pasterns (pasterns sloping about 45 degrees).
17. Straight, strong legs with ample bone.
18. Knock-kneed.
19. Close at the ground (usually accompanies a narrow chest, narrow chest floor, lack of constitution).
20. Crooked and off on his (or her) front feet and legs (rear feet or all feet and legs).
21. 1 possesses a larger, denser hoof with more width and depth of heel and a more correct set to the feet and legs than 2.
22. A small-footed, shelly-hoofed mare that's contracted at the heels and too straight in her pasterns to stand any higher in this class today.
23. Clean, dense, quality bone.
24. Correct in set of legs: well-placed underpinning.
25. A wide, flat cannon and smooth joints.
26. Lacking somewhat in substance of bone, especially below the knees and hocks.
27. A clean-cut knee of good size. Strong, well-supported knees.
28. Pasterns could be somewhat longer and set at a bit more angle.
29. Pasterns are too short and straight.
30. Somewhat weak in the pasterns.
31. "Cocked" ankles.
32. Large, clean-cut, wide and deep hocks.
33. Large, round, well-balanced feet.
34. The hoof heads are clean and show quality.
35. The hoof heads lack quality. They show too much thickness.

36. A bit back on the heels (too much slope to pastern).
37. Shapely feet that are indicative of long wear.
38. Coon-footed (long, broken-down pasterns).
39. Thick, puffy, meaty, unsightly hocks.
40. Travels tender on left front foot.

Head, Neck and Shoulders

1. Head well proportioned to rest of body.
2. Has a more desirable chiseled appearance about the head, is stronger jawed and possesses a shorter, more attractive, correctly set ear than 2.
3. Refined, clean-cut head.
4. Full forehead with great width between the eyes.
5. Jaw broad and strongly muscled.
6. Ears medium-sized, well-carried and attractive.
7. A bold, masculine-headed stud that's stronger jawed and cleaner in the throatlatch than any other animal in the class.
8. A mare with more refinement and femininity about the head and neck than 3.
9. A plain-headed, weak-jawed stallion that lacks the masculinity of the other individuals in the class.
10. Roman-nosed.
11. Pig-eyed.
12. Parrot-mouthed (overshot jaw).
13. Monkey-mouthed (undershot jaw).
14. Fairly long neck, carried high.
15. Clean cut about the throatlatch.
16. Head and neck well set on the shoulders.
17. A short, thick, cresty-necked mare.
18. Ewe-necked.
19. Desirable slope to the shoulders.
20. A thin-necked, straight-shouldered stud.
21. Sloping shoulders (about a 45 degree angle).
22. A stud that's heavier muscled through his arm and forearm and shows more prominence of muscling up in the "V" and through the chest than any other stallion in the class.
23. A flat-muscled, narrow-chested mare with very little evidence of muscling up in the "V" or through the arm and forearm region.
24. Refined features about the head. Clean-cut, well-defined lines. Excellent quality in the head and neck.
25. The head lacks the feminine qualities desired in a broodmare.
26. The ears are well-shaped and neatly carried.
27. Short, foxy ear.
28. The head is plain and lacks quality and alertness.
29. The eyes are a bit small and dull. The eyes are large, bright and prominent in good balance with the general quality of the head.
30. The neck has good length and balance, and the head is functionally well-carried. The head is carried too low making the horse appear sluggish. The head is alertly carried.

31. The crest shows ample fullness and is well-placed. The crest is too full or heavy. The crest shows inadequate development.
32. The head and neck are neat, clean-cut and show excellent breed type and character.
33. The neck is too short and stubby.
34. The shoulders are smooth, set well back on the top and are neatly laid in.
35. The shoulder slope is very acceptable, affording ample room for action in the front feet as well as a suitable place for the saddle.
36. Deep and muscular shoulders that are snugly laid in.
37. Low and flat at the withers (mutton withers).
38. Shallow-shouldered and light-muscled through the shoulder, arm and forearm region.
39. Excellent balance between the deep, heavily-muscled, neatly laid-in shoulders and the refined, breezy, well-carried head and neck.
40. Prominent withers that will sit a good saddle.
41. Poor withers.
42. Light-muscled through the arm and forearm.
43. A deep, wide-chested mare that's muscled up better in the 'V' than 2.
44. A narrow-chested, light-muscled individual
45. Thick and heavy (full) in the throatlatch.

Topline and Rear Quarters

1. Withers clearly defined and on the same height as the high point of the croup.
2. A short coupling as denoted by the last rib being close to the hip.
3. A strong-backed mare that's shorter coupled and shows more length of underline (longer barreled) than 2.
4. A sway-backed mare that's long in the coupling and steep over the croup.
5. A mare that's shorter and stronger in the back and loin, with a longer, more nicely turned and heavier muscled croup.
6. Longer and leveler over the croup with a high, well-set tail.
7. Ample middle due to long, well-sprung ribs.
8. Deep in the barrel (heart or heart girth) and well let down in the rear flank.
9. Lacks middle development -- capacity (both length and depth).
10. A deep-ribbed, long-middled stud.
11. A shallow-ribbed, short-middled stud.
12. High-cut rear flank or wasp-waisted.
13. A stronger topped, wider loined, neater coupled mare that's longer and leveler over the croup and has more muscle development through gaskin and stifle areas than 3.
14. A weak-topped, long-coupled, short-rumped, light-muscled stallion.
15. Wide and muscular over the croup and through the rear quarters.
16. Lacking width and length over the croup and muscling through the rear quarters.
17. The loin is short and very well developed. Closely coupled.

18. Wide and thick through the loin. A strong loin. Powerful loin.
19. Powerful back and loin, extremely muscular in this area.
20. A bit slack in the back. Low in the back. Easy in the back.
21. A short-backed, weak-topped individual.
22. A long, level croup.
23. Extremely thick and muscular through the thighs, gaskin and stifle.
24. Showing much more prominence of muscling in the outer gaskin than through the inner gaskin.
25. Lacks development of inner (could be outer or both) gaskin muscle.
26. Well-balanced and shapely thighs.
27. Pear-hipped.
28. Tapers from top of croup to lower thigh area (wider at top than at bottom -- lacks uniformity of width or balance).
29. Light-muscled through the thigh, stifle and gaskin.
30. Loaded with hard, firm muscle.
31. Lacks the muscling over the top and in the rear quarters that horsemen prefer.
32. Neat hip.
33. Topline and quarters balance evenly with a deep, long, neat underline.
34. A well-balanced, strong-topped, long-quartered stallion.
35. Strong in the coupling and shows unusual power through the rear end (quarter, thigh and stifle areas).
36. Has enough spring and depth of forerib to sit a good saddle.
37. A mare that's stronger-loined, longer-rumped and heavier-muscled through the gaskin and stifle than 2.
38. Too long in the back and lacking in middle and capacity compared to the other fillies in the class.
13. Moves with plenty of ease but travels wide at the hocks (or close at the hocks).
14. A bit short in his (or her) stride. Sluggish in action.
15. Reaches out fairly well, but the toe strikes the ground too soon.
16. Travels with too much motion at the shoulders. Rolling action.
17. Too slow at the walk and awkward and clumsy at the trot. A bit draggy. Action is stale.
18. Paddles. Wings.
19. Goes short and stubby or stilted. Goes a little tender on left front foot. Goes too close. Rope-walker.
20. Easy, prompt, balanced movement.
21. A long step, with each foot carried forward in a straight line.
22. Feet lifted off the ground.
23. Rapid, straight, elastic trot with joints well flexed.
24. Short step with feet not lifted off the ground (daisy cutter).
25. Forging, interfering.
26. Slow, collected canter, which is readily executed on either lead.
27. Fast and extended canter.
28. Short and choppy stride.
29. Moves close (or narrow) in front (or behind).
30. Moves wide in front (or behind).

Quality, Style and Bloom

1. Excellent in quality as indicated by a well-balanced combination of smoothness, refinement in the bone, hair and skin and clean-cut features.
2. Excellent quality, but too much refinement in the bone and a general lack of desirable ruggedness.
3. Lacking quality in joints and especially in the hocks. Coarse, thick, meaty, poorly-set hocks.
4. Carries his head up high in unusual style.
5. Flexible way of going and well-coordinated body movements.
6. He is in excellent bloom, correct in fleshing and is physically fit.
7. Lacks a bit in bloom and action to be distinctive in style.
8. Lacks necessary bloom. Stale. Sluggish.
9. Excellent quality as denoted by clean, flat bone, well-defined joints and tendons.
10. Refined about the head and ears, and possessing a fine haircoat.
11. Lacks quality and refinement (coarse, low quality).
12. Possesses more style, quality and animation than any other individual in the class.
13. A stylish filly that has more flash and coordination of movement than 2.
14. Plain, off-type individual.
15. A smooth, high-quality filly that is quick to catch the eye at either the walk or trot.

Action

1. Moves straight and correct at both the walk and trot.
2. Carries hocks close and high and clears ground handily.
3. Hocks are correctly set and under control.
4. Too much movement of the hocks at the walk or trot.
5. A long, straight and determined stride.
6. Action is straight, smooth, aggressive, long and free.
7. Flashy way-of-going but lacks substance and ruggedness of bone.
8. Moves in a collected manner. Well-coordinated action.
9. A steady, true and practical action.
10. Action in feet and legs is regular and well-coordinated with movement of knees and hocks.
11. A long, bold stride.
12. Well-balanced, straight mover but lacks a bit in size of feet.

Establishing a System of Judging

You have thoroughly learned the anatomy of the horse. You have become familiar with the major unsoundnesses and blemishes, as well as their probable cause and effects. You have studied breed standards so that, in addition to selecting the most athletic horse, you are also capable of selecting for the desired breed type. Finally, you have studied and developed a vocabulary that enables you to accurately and precisely describe to another horseman what you see. It has been a lot of work, but you are about to begin reaping the reward -- to actually judge classes of horses.

You will now need to develop an additional skill. You must learn to analyze the horses brought before you in a systematic manner. It is entirely natural to become overwhelmed by the class and see nothing but four horses!

The following system is an excellent one, and it will keep you on the correct course. As your experience grows, a new system, entirely yours, should develop. The important thing is that you do use a system and that you do not change it under pressure until you are sure your new system will -- or will not -- work.

As you learn the system, keep in mind that you will need it to take organized reasons and notes, and then finally to present a really good set of oral reasons. Both note-taking and reasons presentation will be discussed in the next section.

A Suggested Judging System

1. The class is before the judge. The horses are numbered 1, 2, 3 and 4. As you view them from the rear, 1 is on your left and 4 is on your right.

2. Remain at least 25-30 feet away from the class until you get a good, complete overall impression of the class as a whole.

3. You should spend at least 1 to 1-1/2 minutes viewing the class from this distance for each perspective -- that is, 1-1/2 minutes looking at the side view; 1 to 1-1/2 minutes looking at the rear view; 1 to 1-1/2 minutes looking at the front view, and finally, 1 to 1-1/2 minutes recap of side view, but from the opposite side.

4. Don't rush! You have only used 4-6 minutes of judging time. Most placing classes (no note-taking required) run from 12-15 minutes and reasons classes allow 3 extra minutes.

5. Keep in mind that you will be given an opportunity to see the horses walk and trot to and from you, and that there will be an opportunity for close inspection.

6. From the distant viewing of the class as a whole, you should have arrived at a tentative placing. Call it a first impression if you will, but usually it is the most accurate.

7. After your tentative placing, you should begin comparing your pairs of horses -- the top pair, middle pair and bottom pair -- to see if, taken two-at-a-time, you would still agree with your original placing.

8. When comparing pairs, the following sequence is efficient:

- a) Heads and necks from the side.
- b) Shoulders and withers from the side
- c) Topline, underline and barrel from the side
- d) Croup and quarter from the side
- e) Front and rear underpinning from the side
- f) Quarter and rear legs from the rear
- g) Quickly, around opposite side, repeating a-e to verify
- h) Head, chest, front end and front legs from the front

9. Watch the horses move. Spend more time on the front legs to be sure you do not miss the obvious. A horse usually travels like it stands, so you can use this traveling to verify instead of looking for new points. (Expect pigeon-toes to paddle or wing out and splay-feet to wing in).

10. Do not switch pairs of horses, unless really a tight pair, as a result of close inspection. If you needed to get that close to see it, it probably wasn't that significant. The obvious exception would be a disqualifying unsoundness.

Let's Review

The sequence of the system has been to: (a) view from a distance; (b) tentatively place from a distance based on type, quality, muscling and conformation; (c) analyze this tentative placing by comparing all three pairs following the suggested viewing sequence; (d) watch the horses move and only adjust the tentative placing if any real surprises become apparent; and finally (e) closely inspect for little things -- this last step more for complete reason notes than for lining them up correctly!

Note-Taking and Reasons Presentation

Taking reasons notes and the actual reasons presentation should follow the same sequence used to analyze the class: that is, overall introductory statement or statements; a comparison of all three pairs following 8a-g sequence; a description and comparison of travel; and final-

ly the icing on the cake, the little embellishments that complete the note set or reasons set.

Discussed in this section are the 'why' and 'how to' of good note taking and oral reasons giving, with an example of each at the end of the section.

Purpose and Elements of Oral Presentations

The purpose in giving reasons is to explain to the judge or exhibitors why you placed each class as you did. They have seen each class and know the horses you are talking about. They, too, are probably picturing each horse in their mind's eye as you discuss it.

Presenting oral reasons will help you in several ways. It should help you develop a more organized system of analyzing classes, and help develop your ability to think and express yourself. There are several points to remember when giving reasons.

Accuracy is by far the most important point in giving reasons. You need to see all of the obvious and important points in the class and discuss them accurately and completely. With an accurate set of reasons, you may often gain back points lost as a result of missing the official placing.

Delivery style is also important because a poor delivery will probably result in a low score regardless of how accurate your reasons were. They must be presented in a manner that is pleasant to hear and easy to follow. Look the judge squarely in the eye and give the impression of confidence.

Good organization makes your delivery sound complete and accurate. Bring out the important and general points first, on each pair, followed by the more specific and detailed points later. Be sure to emphasize the major differences in your reasons, omitting small points which may leave room for doubt. When you finish, the judge should know you have examined the horses well and have a complete understanding of what was in the class. A well-organized, properly-delivered set of reasons should never be over 2 minutes in length.

Style of Delivery

There are two styles of delivery which are used in most competition. These are the 'traditional' and the 'modern'. The traditional style consists of admitting good points of the top horse of the pair, comparing the pair directly, and finally faulting the lower horse of the pair. This style forces you to repeat some information about the bottom horse. This is undesirable when only a given amount of time is allowed for oral reasons.

The modern style is shorter and allows for more comparison of the pair of animals. This system starts off by describing and comparing the top animal of the pair and follows with admissions being granted to the lower animal. Faulting of the lower horse is covered in the comparisons which open the pair.

Form of Delivery

The form of your delivery is the backbone of your set of reasons. You should introduce the class and make a general statement about the class placings (example: "I placed this class of Appaloosa mares -- 4, 2, 1, 3."), followed by

a brief analysis of the class (example: "a two-pair class" or "a class with a definite top and bottom with a close middle pair"). Comparisons of the pairs of animals comes next, opening with a general statement about the pair and following it with your style of delivery.

The judge will realize you are at the end of your reasons presentation when you finish the statement of "grants" to and criticisms of your bottom animal. There is no need to finish your presentation with the statement, "and so I placed this class of (---), 1, 2, etc..."

The oral presentation is a test for your reasons, style and form; therefore, presenting yourself and your reasons should be done professionally. Your appearance is critical. Be neat! In college competition, the men wear coats and ties, while the women dress femininely in dresses or pant suits.

When giving your oral reasons, you should stand 6-8 feet from the judge, with your hands behind your back, knees bent slightly, weight on the balls of your feet and with your feet slightly spread. You must look directly at the judge during the entire presentation.

Your voice should be strong and confident, appropriate to the room size. Use of your voice for emphasis without becoming dramatic is desirable. Varying terms between pairs, talking slowly enough to be understood and using the correct terms to describe what you are trying to say make your set of reasons sound better.

If the judge should ask you any questions, give a quick response, maintaining your eye contact and posture. It is important to be confident, honest and tactful when talking to the judge. Judges should always be referred to as "sir" or "ma'am."

Suggestions for Successful Note-Taking and Oral Presentation

Note-taking is a key to making a young or starting judge a success. To facilitate note-taking, you must know why you are doing it and then how to do it best. The purpose of taking notes is to help you recall the visual image of the animals. Remember that, when you give oral reasons, you must talk from a mental picture of the animals, not a picture of a page of notes.

Following are suggestions that should help insure 'success' in note-taking and reasons presentation:

- * Divide the pages in your notebook before the contest as shown in the example at the end of this section or in some pattern to accommodate your judging system and style.
- * Write down your first impression of the placing.
- * Write down some identifying feature for each animal.
- * Look for big things first -- size, frame, thickness, etc.
- * Judge the whole animal, not just a class of feet and legs.

- * Develop and use your own shorthand for notes.
- * Keep notes brief; write down just enough to help you recall the class and a few important details.
- * Spend the last 3 minutes looking at the class to try and memorize the animals. You have to train yourself to memorize the animals; it doesn't come naturally.
- * When you start to prepare your oral reasons, try to visualize the class before you open your notebook.
- * Practice your oral reasons by talking from the visual image. Do not use a word pattern over and over or you will find yourself memorizing words and not talking from the visual image. It is really much easier to remember the animals than the exact words you want to use.
- * Use identifying terms when giving reasons -- large frame, chestnut, etc.
- * The most important reasons for the pair being placed should be in the first general statement.
- * In grants, get most important things first.
- * Take a pause before each pair and before each grant. This is to make sure the judge hears the important things.
- * Be organized, using the same pattern -- i.e., big general statement, then front to rear, feet and legs and only talk about the parts that are different.
- * Don't use, "The number 1 animal is ..." or "The number 1 stallion is ...". Rather use, "1 is ...".
- * Watch the he's and she's. Make sure that you use the right pronoun.
- * Don't over-use words like -- mare, gelding, he, she, individual, animal, etc.
- * Stay away from terms like -- little, trifle, better, probably and maybe. The mare is either thicker or she isn't, not a little thicker or probably thicker.
- * Emphasize the adjectives -- thicker, straighter, longer, larger, etc. -- but don't put them in a long series like longer, cleaner, larger, thicker gelding.
- * Vary your terms from pair to pair. "1 is a larger-framed mare," "3 is a bigger, growthier mare".
- * Be strong and definite on your ending.
- * Use applied industry terms like -- "1 will be more useful to the running horse breeder" -- but not more than twice in one set of reasons. Use complete sentences to help give time for the listener to hear what you said.
- * Be accurate and tell the truth.
- * Next time see what you didn't see this time.
- * Your score is subjective; therefore, the impression you make counts. a) Appearance -- be neat, look good b) Confidence c) Style
- * We prefer that you do not take your card; the proper reply is, "No thank you, sir."

- * How to stand.
 - a) Hands behind your back.
 - b) Knees bent slightly, weight on the balls of your feet.
 - c) Stand up straight and still.
 - d) Look at the judge at all times.
- * Voice.
 - a) Strong and confident but not too loud. Adjust to the room you are in.
 - b) Make the judge listen to you.
 - c) Smooth, easy-flowing delivery with pauses for commas and periods. Breathing should be during the pauses. Inflection in your voice can add emphasis to your oral reasons, don't be over dramatic. If you have to swallow, do it between pairs.
 - d) Vary terms in each pair. Don't overuse any particular phrase or term.
 - e) Don't go too fast; talk at a speed which is easy for the judge to understand everything you say. Pronounce all words clearly.
 - f) Make sure you select terms that mean what you're trying to get across.
- * Questions asked by the judge.
 - a) Give the judge a quick answer -- e.g., "2, sir." "I'm sorry sir, I can't recall."
 - b) When answering questions, stand up straight and still, be confident and look at the judge.

Words and Phrases to Avoid

A list of helpful ideas and words and phrases to avoid follows. These should help you prepare a good set of notes and present a better set of oral reasons. Your judging team coach can also aid you in preparing a good set of reasons during practices, which will help you in judging contests.

Good or better. Indefinite terms.

It. Always use "he" or "she".

I would like to see. Point out the fault directly: "I criticize 2 because he was narrow over his top."

Kind of or type of. For example, instead of "a higher quality type of filly," it should be simply, "a higher quality filly."

Was a mare that was. For example, instead of "1 was a filly that was larger and growthier," it should be simply, "1 was a larger, growthier filly."

Lacks or lacked. Use sparingly. Rather than, "4 lacked depth of rib," say, "4 was shallow about the heart and barrel."

Leaving or left. Instead of "...left for fourth place" -- rather "I placed 2 in 4th."

The number. Instead of "I placed the number 1 gelding over the number 2 gelding," simply say "I placed 1 over 2."

I would like to see. Instead, "I criticize ..."

For these reasons, I placed this class. This statement is unnecessary. Conclude your reasons with criticisms of the bottom animal.

Sample Notes and Reasons Set—Arabian Gelding (Halter Class)

Here are examples of notes taken and the subsequent oral presentation for the placing of a class of Arabian geldings (Halter class). Another sample of notes and reasons set for a Quarter Horse Western Pleasure class is found at the end of this publication.

ARABIAN GELDING HALTER

1. Dark gray — star, snip — no substance
2. Dark chestnut — classic neck — dark nose
3. Dapple gray — classic, dry head
4. Light chestnut — blaze face — swan neck

3-2-4-1

middle pair class

$\frac{3}{2}$ more prominent eye, drier head, sharper ear, V's up higher, forearm ties in lower, longer underline, better profile, stds. squarer, cleaner bone-tendons

$\frac{2}{3}$ more Arabian neck, more depth + sprung to heart lung

$\frac{2}{4}$ more neck arch, more style, more desir. shoulder slope, more desir. pastern slope, leveler croup, stds. squarer behind, more overall balance

$\frac{4}{2}$ more overall muscle in front + rear

$\frac{4}{1}$ stouter made, more durable, wider chest floor, more muscl. throughout, better balance, longer hip, more heart-lung

$\frac{1}{4}$ more Arabian style to head and neck

1. Appraise: stylish neck
Criticize: least balance, least heart-lung, least hip length

4 Criticize: short, thick swan neck, least stylish in class

* no travel differences

I placed this class of Arabian Geldings 3-2-4-1, and felt the class expressed itself into a close middle pair.

I preferred to start with a pair of level-crouped, tight-middled geldings, and used the gray 3 over the dark chestnut 2, as he shows me a more desirable side view profile. 2 is more prominent about his eye, cleaner and drier of his head, and is sharper and cleaner about his ear. Furthermore, he vees up higher and ties down lower, and has that longer, more desirable underline. In addition, 3 stands up squarer on all four corners, and has that cleaner, flatter bone with more definition to his tendons and joints.

However, I grant 2 has the most arch and definition, with Arabian character, to his neck of any gelding in the class. In addition, 2 has more depth, spring and arch to his forerib, thus allowing him greater durability for a hard day's work.

Coming to my middle pair, which was the closest decision for me, I preferred the black-nosed 2 over the blaze-faced, low-headed 4, as he shows me more balance and symmetry when viewed from any angle. 2 simply overpowers 4 in terms of having a more desirable arch to his neck, with more Arabian style and character from his shoulder forward. Also, 2 has a more desirable angle to his shoulder and pastern, thus allowing him to absorb a greater degree of shock for that smoother ride. 2 exhibits a leveler

croup and a tighter middle when viewed from the side, and stands squarer off his rear hocks when viewed from the rear.

However, I grant 4 has more muscle expression as he vees up higher and ties down lower with more muscle wrapped around his forearm. When viewed from the rear, 4 is thicker through the stifle and outer gaskin, thus should allow him to take that quicker, faster, more explosive start.

Moving down to my third and final pair, which was a logical decision, I preferred to use the light chestnut 4 over the dark gray 1, as he is just that stouter-featured, more durable-appearing gelding that is wider through his chestfloor and has more muscle around his forearm. Furthermore, 4 has more power through his driving end as he exhibits more thickness through his stifle, and inner and outer gaskin.

However, I would like to criticize 4 for being a short, thick, swan-necked gelding that has the least Arabian style through his neck and front end, and come back and grant to 1 that he has more arch, Arabian character and style to his neck, but will fault 1 and slide him to the bottom of the class as he appears to be the short-hipped, most unbalanced gelding in the class that has the least heart and lung capacity, and lacks the over-all Arabian balance and character to merit any higher placing.

Therefore, the placing of the Arabian Geldings is 3-2-4-1, with cuts of 5-3-6.

Judging Performance Horses

This section deals specifically with judging the pleasure horse. It has been adapted from University of Massachusetts Extension Publication No. 65, "Judging the Halter and Pleasure Horse in Individual and Team Competition," by Wayne G. Hipsley.

While there are, of course, other performance classes available from which to build the performance division of a judging contest, it would be cumbersome to attempt to discuss each of these. Keep in mind that the note-taking and the oral reasons presentation are identical to the halter division, with the obvious exception of the terminology used to describe the suitability of the horse's way-of-going.

Defining the Pleasure Horse

A pleasure horse cannot be simply defined, due to differences in breed requirements. These differences complicate the job of judging, thus a full knowledge of the breed descriptions of pleasure horses are necessary. However, the breeds do agree that the pleasure horse should give the appearance of an enjoyable drive or ride.

In general, the ideal pleasure horse is one that gives you the appearance of the most pleasurable and relaxed ride -- a horse that you could ride all day and enjoy every minute. A pleasure horse should look like a pleasure to ride and go with the least amount of effort from the rider. The ideal horse should not be mouthing the bit, ringing its tail, kicking at other horses and exhibiting other undesirable traits.

To further define a pleasure horse, the rules from the American Quarter Horse Association (A.Q.H.A.) and the American Horse Shows Association (A.H.S.A.) will be quoted.

Judging the Pleasure Class

1. The rules of the class must be fixed in your mind prior to and as you judge the class.

2. Remember, when judging the pleasure class, that the rider is not being judged. Do not let a rider completely influence your decision. A good rider can make any horse give a pleasurable appearance, mainly by sitting with a firm seat. A bouncing or loose legged rider can give an appearance of a non-pleasurable ride. Be sure to look through the riders faults or compliments.

3. Position yourself at a vantage point where you can always keep the majority of the class before you. You can do this usually by standing at one end or corner of the ring. You can rapidly make comparisons of horses this way.

4. Do not speak to other contestants during the contest. It could result in the immediate disqualification of you or your team.

APPALOOSA ENGLISH PLEASURE

(from the A.H.S.A. Rule Book)

Walk. True and flat-footed for pleasure classes.

Trot. Brisk, smart, cadenced and balanced without loss of form. Smoothness more essential than extreme speed.

Canter. Smooth, slow, collected and straight on both leads with the ability to push on if so required.

Horse shall be shown at all gaits both ways of the ring as directed by the judge. Special emphasis shall be placed on a reasonably loose rein at all gaits but still maintaining contact with mouth so that horse is under control at all times.

To be judged 60% on performance and manners; 30% on type, conformation, quality and substance; and 10% on appointments. No martingale, tie-down or draw reins.

ARABIAN ENGLISH PLEASURE

(from the A.H.S.A. Rule Book)

Stallions may be shown in Ladies' or Junior exhibitors' classes provided the prize list so stipulates.

No martingale or tie-down. To be shown at a flat-footed walk, a slow trot with rider posting, a fast trot, a smooth easy canter, and a hand gallop. To be judged on manners, performance, quality and conformation.

Walk. Brisk, true and flat-footed.

Trot. Brisk, smart, cadenced and balanced without loss of form. Smoothness more essential than extreme speed. Easy ground covering and free action is desired.

Canter. Smooth, unhurried, collected and straight on both leads.

Hand gallop. A real gallop, not merely an extended canter; extreme speed to be penalized.

Qualifying gaits: To enter ring at a trot. To be shown at walk, trot, canter and hand gallop.

HUNTER DIVISION -- BRIDLE PATH HACKS

(Hunter type)

To be shown at a walk, trot, canter and hand gallop. To back easily and stand quietly while rider dismounts and mounts. Emphasis shall be placed on actual suitability to purpose. Judging percentages are left to the discretion of show management.

MORGAN ENGLISH PLEASURE

(from the A.H.S.A. Rule Book)

Stallions are prohibited in Ladies' and Junior exhibitors classes.

To be shown at a walk, trot, extended trot and canter, with light rein, but still maintaining contact with horse's mouth. To be judged on performance and apparent ability to give a good



pleasure ride, with emphasis on manners and gait, 60%; type and conformation, 40%. (Prize lists to specify whether or not horses are to be tested on obstacles).

Walk. Flat-footed, rapid, elastic.

Trot. Square, collected and balanced.

Canter. Smooth, collected and straight on both leads.

Easy ground-covering motion is desired in Pleasure and Working events. Judges must severely penalize any horse with laboring motion, at any gait, resulting from excessive weight or any horse that shows a tendency to pace.

In pleasure classes, horses may be asked to back.

QUARTER HORSE ENGLISH PLEASURE (from the A.Q.H.A. Rule Book)

Horses are to be shown at a flat-footed walk, square trot (with rider posting) and canter both ways of the ring on a reasonably light rein. Horses are to stand quietly and back readily. Judge must ask horses to back.

Horses are to be reversed to the inside (away from the rail). Horses may be required to reverse at walk or trot at the discretion of the judge, but horses shall not be asked to reverse at the lope. Horses shall not be asked to extend the lope.

Riders shall not be required to dismount from horses for any reason.

Horses are to be shown under English tack with full bridle, pelham, snaffle bit or curb bit. Martingales, tiedowns, hackamores, or draw reins are prohibited.

The use of shoes other than standard horse-shoes (or extended hoofs) is to be discouraged and may be penalized by the judge.

Horses are to be judged on performance, apparent ability to give a good pleasure ride, manners and conformation at the discretion of the judge.

Horses shall be penalized for being on wrong leads. Excessive speed is to be penalized.

APPALOOSA WESTERN PLEASURE (from the A.H.S.A. Rule Book)

Walk. True and flat-footed.

Jog trot. Square, slow and easy (a ground-covering gait).

Lope. Smooth, slow and easy on both leads with the ability to push on if so required.

Horses shall be shown at all gaits both ways of the ring as directed by the judge. Special emphasis shall be placed on a reasonably loose rein at all gaits but still maintaining contact with mouth so that horse is under control at all times.

To be judged 60% on performance and manners; 30% on type, conformation, quality and substance; and 10% on appointment.

ARABIAN WESTERN PLEASURE (from the A.H.S.A. Rule Book)

Stallions may be shown in Ladies' or Junior exhibitors classes provided the prize list so stipulates. No martingale or tie-down.

To be shown on a light rein at a flat-footed walk, a slow, easy, free-moving job-trot, a smooth, easy lope and a hand gallop; extreme speed to be penalized. To be judged on manners, performance, substance and conformation.

Walk. True, flat-footed and ground covering.

Jog trot. Free, square, slow and easy.

Lope. Smooth, slow, easy and straight on both leads.

Hand gallop. A real hand gallop, not merely an extended lope; extreme speed to be penalized.

Qualifying gaits: To enter ring at walk or jog trot at judge's discretion. To be shown at a walk, jog trot, lope and hand gallop.

MORGAN HORSE WESTERN PLEASURE (from the A.H.S.A. Rule Book)

To be shown at a walk, jog trot and lope, with light rein, but still maintaining contact with horses' mouth. To be judged on performance and apparent ability to give a good pleasure ride, with emphasis on manners and gait, 60%; type and conformation, 40%. (Prize lists to specify whether or not horses are to be tested on obstacles.)

Easy ground-covering motion is desired in Pleasure and Working events. In pleasure classes horses may be asked to back. Pads are prohibited in Western Pleasure classes.

QUARTER HORSE WESTERN PLEASURE (from the A.Q.H.A. Rule Book)

Horses are to be shown at a walk, trot and lope on a reasonably loose rein with undue restraint. Horses must work both ways of the ring at all three gaits to demonstrate their ability with different leads. The judge shall have the right to ask for additional work from any horse. Judge must ask that horses be backed.

Riders shall not be required to dismount from horse for any reason.

Horses are to be reversed to the inside (away from the rail). Horses may be required to reverse at walk or trot at the discretion of the judge, but horse shall not be asked to reverse at the lope or to extend the lope.

This class will be judged on the performance and conformation of the horse at the discretion of the judge.

Entries shall be penalized for being on wrong leads. Excessive speed is to be penalized.

Reins shall be held in one hand and cannot be changed during performance. Hand to be around reins. One finger between reins permitted.

Suggested Terminologies for the Pleasure Horse

It must be remembered, when preparing reasons, that you must be sure you select the most accurate and concise terms. The terms you use do not necessarily have to come from this list. The list is intended to aid those persons wishing to learn terms which many horsemen and judges commonly use.

To start description, the following terms may be used: "In action;" "On the move;" "At the walk and jog;" "He moves;" "He goes."

Substitute in the blanks the appropriate gaits: walk, jog, trot, extended, trot, canter, lope, hand gallop.

<u>Ideal</u>		<u>Faults</u>
	ACTION	
More stylish		Choppy stride
More pleasant way of going		Too short-strided
More balanced way of going		A short, choppy stride
Moves with more animation		A short, stilty stride
More supple at the _____		Goes short in front or rear
Freer moving at the _____		Lacks smoothness
Strides out at the _____		Rough, choppy
Covers more ground at the _____		Lacks propulsion, lacks drive
Moves more relaxed at the _____		Moves too mechanical
A brisk, flat-footed walk _____		Excessive speed at _____, needs constant restraint
Gayer, freer way of going		Over animated
More drive off the quarter		Lacks drive off the quarter
Backs readily, quietly		Hops at the back, does not back well, resists backing
Truer stride, longer stride, more coordinated mover		Shuffles at the walk, jog or trot
Moves out freer and easier at the _____		Rougher transition, slower transition
Has more style at the _____		Balks at _____
Goes more collectedly at the _____		Strung-out, disjointed, goes stringy behind
Smooth, slow, easy lope or canter		Too fast, too slow, too mechanical, too labored too labored
Slow easy jog		Too fast, too slow, daisy clipping
Smooth, unhurried, free _____		Runs away, spooky-going horse
Straight and correct on both leads		Cross canters, broke gait, missed lead
Moves out with a freer, truer, extended trot		Moves with a laboring motion
	APPEARANCE	
Ideal pleasure horse		Rougher appearing ride
Outstanding performance		Moves with less balance and style
Appears to enjoy his work		Appears to resist the ride, constantly rings tail
More comfortable appearing ride		Lacks type for a pleasure horse, lacks smoothness
Has ability to give good pleasure ride		Lacks ability to give pleasure ride
	HEAD AND NECK	
Lower-set head		More upheaded (high headed)
More alert eye or expression		Less alert eye or expression
Good mouth with a lot of feel		Hard mouth, cold mouth
Well set head and neck		Head/neck too high or too low
More pleasing head and neck carriage		Head on chest
More correct flexion at the poll		Over flexed or shooting his/her nose out
More collection or collected		Over collected
	AIDS AND RESPONSES	
Yielding to aids		Unresponsive
Reins readily		Rubber-necked, bull-necked
Willing, agreeable		Unresponsive, unyielding
Quiet mouth		Mouthing the bit, worrying the bit
Moves on the bit or moves well into the bit		Behind the bit, in front of the bit
More rapid transition		Rough, slow transitions; rough uncollected stop
Goes on a reasonable light rein		Moves only with continual restraint

QUARTER HORSE WESTERN PLEASURE

1. Light Bay— fast walk, jogs too slowly, excellent canter
2. Sorrel— best jog, needed checking at canter
3. Buckskin— bad canter— too mechanical, no expression
4. Palomino— pounds @ canter— missed leads— bucked once

1—2—3—(4)

easy bottom

1/2 faster walk, more natural rating @ canter, most ideal pleasure ride, better balance, smoother transitions, travels truer @ speed

2/1 faster, truer jog, backed more readily

2/3 more natural moving @ canter, faster walk, lower head set, faster jog, backed truer

3/2 smoother transitions, less control needed when reversing

3/4 more collected @ all gaits, faster, truer walk, longer strided @ all gaits

4/3 more eye appeal, appeared to enjoy his work more

4 Appreciate: eye appeal
Criticize: pounds @ canter, bucked, missed leads, mouthed bit

3 Criticize: entirely automatic + lacking expression, no enjoyment to ride

I placed this class of Quarter Horse Western Pleasure horses 1-2-3-4 and considered the class to have a logical bottom.

In my top pair, 1 and 2, I started the class with the 1 gelding because he more closely typifies the ideal pleasure horse and gives the impression that he enjoys his task. 1 has a more balanced way-of-going and exhibits the smoothest transitions of any horse in the class. He has a faster walk, a more natural rating at the canter and travels truer at speed than does 2. I will grant that the sorrel gelding 2 has a truer jog and covers more ground at the jog than does 1. 1 is the easiest backing horse in the class.

In the middle pair, I used 2 over 3 because he is more stylish, a more pleasant-appearing gelding. 2 is more natural moving at the canter

and moves out with a freer, truer walk and jog. He stands more quietly, backs more readily and exhibits the more correct head set. I criticize 2 for ringing his tail in response to a leg aid and grant that 3 uses smoother transitions going from gait to gait. 3 exhibited the smoothest, surest reverse of any horse in the class.

Moving to my third and final pair, I used the buckskin gelding 3 over the palomino 4. 3 is a faster, truer walker, handling all gaits with more collection and with longer strides than 4. 3 exhibits quicker, surer transitions without breaking gait. I criticize 3 for being an entirely automatic, expressionless horse to ride but fault 4 and placed him last because he continually missed leads, broke gait, mouthed the bit, pounded at the canter and, on at least one occasion, attempted to buck.

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